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# THE FIREFLY

A COMEDY OPERA BY  
OTTO HAUERBACH & RUDOLF FRIML

Vocal Score, Pr. \$5.00

In U.S.A.



G. SCHIRMER, INC., NEW YORK









**THE FIREFLY**  
**A COMEDY-OPERA IN THREE ACTS**

**THE BOOK & LYRICS**  
*by*  
**OTTO HAUERBACH**

**THE MUSIC**  
*by*  
**RUDOLF FRIML**



**Vocal Score**

**G. SCHIRMER, INC., NEW YORK**

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Nueva York y Mexico

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THE FIREFLY  
PRODUCED FOR THE FIRST TIME  
AT THE EMPIRE THEATRE, SYRACUSE, N. Y.  
OCTOBER 14, 1912  
UNDER THE MANAGEMENT OF  
ARTHUR HAMMERSTEIN  
AND  
UNDER THE STAGE-DIRECTION  
OF  
FRED G. LATHAM

MUSICAL CONDUCTOR  
GAETANO MEROLA

THE DANCES ARRANGED BY  
SIGNOR ALBERTIERI

## ORIGINAL CAST OF CHARACTERS

(In the Order of Their Appearance)

SYBIL VAN DARE	VERA DE ROSA
SUZETTE (Maid to Geraldine)	RUBY NORTON
PIETRO (Valet to Mr. Thurston)	SAMMY LEE
MRS. OGLESBY VAN DARE (Sybil's Mother)	KATHERINE STEWART
JENKINS (Confidential Secretary)	ROY ATWELL
GERALDINE VAN DARE (Mrs. Van Dare's Niece)	AUDREY MAPLE
JACK TRAVERS (Her Sweetheart)	CRAIG CAMPBELL
JOHN THURSTON (His Uncle)	MELVILLE STEWART
HERR FRANZ (A Choirmaster)	HENRY VOGEL
ANTONIO COLUMBO (A Pickpocket)	IRENE CASSINI
CORRELLI (Nina's Guardian)	GEORGE WILLIAMS
AND	
NINA (A Street Singer)	EMMA TRENTINI

## SYNOPSIS OF SCENES

### *ACT I*

RECREATION PIER—FOOT OF 23<sup>D</sup> STREET, NEW YORK

### *ACT II*

THE VAN DARE ESTATE—BERMUDA

Three Weeks Later

### *ACT III*

THE VAN DARE HOME—NEW YORK

Three Years Later

TIME: THE PRESENT

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# The Firefly

Book by  
Otto Hauerbach

Music by  
Rudolf Friml

## No. 1. Overture

*Alla Polacca*

*p* *poco* *a* *poco* *cresc.*

*p* *ff*

*Timp.*

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First system of a piano score. The right hand features a melodic line with eighth-note patterns and rests, while the left hand provides a steady eighth-note accompaniment. The tempo is marked *a tempo*. The system concludes with a *cresc.* (crescendo) marking and a key signature change to one flat.

Second system of the piano score. It begins with a *f* (forte) dynamic. The right hand has a more active melodic line. The system ends with a *fz p. animato* (forzando piano animato) marking, indicating a change in texture and tempo.

Third system of the piano score. The right hand part is labeled "Cornets" and the left hand part is labeled "Orch." (Orchestra). The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes.

Fourth system of the piano score. It starts with a *f* (forte) dynamic. The right hand has a melodic line with some grace notes. The system ends with a *sf* (sforzando) marking and a key signature change to two flats.

Fifth system of the piano score. The right hand features triplet figures. The system concludes with a *ff* (fortissimo) dynamic and a key signature change to three flats.



## Tempo di Valse

The first system of musical notation for 'Tempo di Valse' is in 3/4 time and B-flat major. The right hand features a melody of eighth and sixteenth notes with accents, while the left hand provides a harmonic accompaniment of chords and single notes. The system concludes with a double bar line.

The second system continues the piece, marked with *tardando* (ritardando) in the right hand and *a tempo* in the left hand. It includes a *sfz* (sforzando) dynamic marking. The right hand has a melodic line with accents, and the left hand has a bass line with chords.

The third system continues the piece, marked with *tardando* in the right hand and *a tempo* in the left hand. The right hand has a melodic line with accents, and the left hand has a bass line with chords.

The fourth system continues the piece, marked with *animato* in the right hand. The right hand has a melodic line with accents, and the left hand has a bass line with chords.

The fifth system concludes the piece, marked with *cresc.* (crescendo) in the right hand. The right hand has a melodic line with accents, and the left hand has a bass line with chords. The system ends with a double bar line.

Galop

*Vivo*

pp *sfz*

## Act I

No. 1<sup>a</sup>. Opening Chorus

Alla Tarantella

## "A Trip to Bermuda"

The musical score is written for piano in 6/8 time. It consists of six systems of music, each with a treble and bass staff joined by a brace. The key signature has one sharp (F#), and the tempo is marked 'Alla Tarantella'. The score begins with a forte (f) dynamic and a series of accented chords in the bass. The melody in the treble is characterized by eighth-note patterns. The piece concludes with a final cadence in the bass staff.

## INTRODUCTION

Allegro moderato

The piano introduction consists of four systems of staves. The first system features a timpani part (Timp.) in the bass clef and a piano part in the treble clef. The second system continues the piano part with a crescendo (cresc.) marking. The third system shows the piano part reaching fortissimo (ff). The fourth system features a very fortissimo (fff) piano part with a melodic line in the treble clef. Dynamics include *p*, *f*, *cresc.*, *ff*, and *fff*.

The vocal introduction features four parts: Captain, Tenor, Chorus of Men, and Bass. The Captain's part is in the treble clef, and the Tenor, Chorus of Men, and Bass parts are in the bass clef. The lyrics are: "Eyes front! eyes front! Our Ston-i-ly stare! Head in the air! Our". The piano accompaniment is in the bass clef.

Ct. chest all in-flat-ing, Re-spect-ful-ly wait-ing The com-ing of Mrs. Van Dare. There!

chest all in-flat-ing, Re-spect-ful-ly wait-ing The com-ing of Mrs. Van Dare. There!

chest all in-flat-ing, Re-spect-ful-ly wait-ing The com-ing of Mrs. Van Dare. There!

Ct. Right face! left face! We stand all at-tention, And

Right on the spot! Done like a shot! We stand all at-tention, And

Right on the spot! Done like a shot! We stand all at-tention, And

Ct. mental-ly mention The lady wot's owning the yacht. What? The lady wot's owning the yacht!

mental-ly mention The lady wot's owning the yacht. What? The lady wot's owning the yacht!

mental-ly mention The lady wot's owning the yacht. What? The lady wot's owning the yacht!



(A policeman enters and drives the crowd away)

*ff*

*ff*

(Enter Sybil with yachting Boys and Girls)

*f*

*cresc.*

*cresc.*

Sybil.

S. Cap - tain, how do you do? The same to you.

Ct. Captain Ver - y well, thank you.

Soprano

Cap - tain, how do you do?

The same to you.

Alto

Cap - tain, how do you do?

The same to you.

Tenor

Bass

*p*

My heart's all a - flut-ter! Cap-tain, get

Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter! Cap-tain!

Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter! Cap-tain!

Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter!

Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter!

ready to clear, All read-y to clear,

All's ready, my la - dy! All read-y to clear,

All read-y to clear,

All read-y to clear,

All read-y to clear,

All read-y to clear,

All read-y to clear,

S.  
all read-y to clear, all read-y to clear! —

Ct.  
all read-y to clear, all read-y to clear! —

all read-y to clear, all read-y to clear! —

all read-y to clear, all read-y to clear! —

all read-y to clear, all read-y to clear! —

all read-y to clear, all read-y to clear! —

*ff* *cresc.*

S.  
A - way for a love-ly o-cean cruise! —

Ct.  
The sweep of the soft salt

A - way for a love-ly o-cean cruise! —

A - way for a love-ly o-cean cruise! —

The sweep of the soft salt

The sweep of the soft salt

*f* *p*

S. How it teas-es, Gen-tly pleas-es, oh! A

ct. breez-es, How it teas-es, Gen-tly pleas-es.

S. How it teas-es, Gen-tly pleas-es, oh! A

ct. breez-es, How it teas-es, Gen-tly pleas-es.

S. How it teas-es, Gen-tly pleas-es, oh! A

ct. breez-es, How it teas-es, Gen-tly pleas-es.

breez-es, How it teas-es, Gen-tly pleas-es.

S. trip to Ber-mu-da who'd re-fuse! Let's a-way,

ct. The land of cor-al mer-maid bow-ers.

S. trip to Ber-mu-da who'd re-fuse! Let's a-way,

ct. trip to Ber-mu-da who'd re-fuse! Let's a-way,

The land of cor-al mer-maid bow-ers.

The land of cor-al mer-maid bow-ers.

S.  let's a - - way! The

ct.  Let's a-way! A - way for the love-ly o-cean cruise!

 let's a - - way! The

 let's a - - way! The

 Let's a-way! A - way for the love-ly o-cean cruise!

 Let's a-way! A - way for the love-ly o-cean cruise!



S.  sweep of the soft salt breez - es, How it teas-es, Gen-tly pleas-es.

ct.  How it teas-es, Gen-tly pleas-es. Oh!

 sweep of the soft salt breez - es, How it teas-es, Gen-tly pleas-es.

 sweep of the soft salt breez - es, How it teas-es, Gen-tly pleas-es.

 How it teas-es, Gen-tly pleas-es. Oh!

 How it teas-es, Gen-tly pleas-es. Oh!



s. A trip to Ber-mu-da who'd re - fuse? \_\_\_\_\_

ct. The land of cor-al mer-maid bow - ers,

A trip to Ber-mu-da who'd re - fuse? \_\_\_\_\_

A trip to Ber-mu-da who'd re - fuse? \_\_\_\_\_

The land of cor-al mer-maid bow - ers,

The land of cor-al mer-maid bow - ers,

s. Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way! We hate de -

ct. Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way!

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way! We hate de -

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way! We hate de -

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way!

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way!

S. lay, we hate de - lay! A - way to Ber - mu - da,

Ct. We hate de - lay! A - way to Ber - mu - da,

lay, we hate de - lay! A - way to Ber - mu - da,

lay, we hate de - lay! A - way to Ber - mu - da,

We hate de - lay! A - way to Ber - mu - da,

We hate de - lay! A - way to Ber - mu - da,

S. Isle of flowrs! Fair Ber - mu - da, *molto*

Ct. Isle of flowrs! Fair Ber - mu - da,

Isle of flowrs! Fair Ber - mu - da,

Isle of flowrs! Fair Ber - mu - da,

Isle of flowrs! Fair Ber - mu - da,

Isle of flowrs! Fair Ber - mu - da,

Isle of flowrs! Fair Ber - mu - da, *molto*

*rit.*  
S. Isle of flowrs!  
Ct. Isle of flowrs!  
Isle of flowrs!  
Isle of flowrs!  
Isle of flowrs!  
Isle of flowrs!  
*rit.*  
*a tempo*

Sybil Suzette  
S. Where is Miss Geral-dine? My Mis-tress?  
Sz. *rit.*

Sz. She has de-part-ed, To make some pur-chas-es that sh'd for-got-ten.

Sz. With her she has tak-en Monsieur Trav-ers.  
*cresc.*



Allegro

*ad lib.*

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Allegro

*ff* *staccato*

*ad lib.*

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

*staccato*

Suzette

Sz. Pie-tro! Pietro

P. Su - zette!

*rit.*

alla Gavotta  
*a tempo*

Par-don, I am va-let for Mis-ter Thurs-ton! He begs to ask if

*a tempo*

you will wait— He has to be one mo-ment

late.

Soprano  
He'll be one mo-ment late.

Alto  
He'll be one mo-ment late.

Tenor  
His va-let begs to state, His va-let begs to

Bass  
His va-let begs to state, His va-let begs to

*molto rit.*

S. Why do they wait?

He'll be one mo-ment late.

He'll be one mo-ment late.

state, He'll be one mo-ment late.

state, He'll be one mo-ment late.

Cor. *molto rit.*

*a tempo*

S. A - - way for a love - ly o - cean cruise!—

Ct. Captain

The

We want to be a - way for a love - ly o - cean cruise!—

We want to be a - way for a love - ly o - cean cruise!—

The

The

*a tempo*

S.  How it teas - es, Gen - tly pleas - es,

ct.  sweep of the soft salt breez - es, How it teas - es, Gen - tly pleas - es,

 How it teas - es, Gen - tly pleas - es,

 How it teas - es, Gen - tly pleas - es,

 sweep of the soft salt breez - es, How it teas - es, Gen - tly pleas - es,

 sweep of the soft salt breez - es, How it teas - es, Gen - tly pleas - es,



S.  Oh! A trip to Ber-mu - da who'd re - fuse? —

ct.  The

 Oh! A trip to Ber-mu - da who'd re - fuse? —

 Oh! A trip to Ber-mu - da who'd re - fuse? —

 The

 The



S.  Let's a - way,

ct.  land of cor - al mer - maid bow - ers. Let's a - way!

 Let's a - way,

 Let's a - way,

 land of cor - al mer - maid bow - ers. Let's a - way!

 land of cor - al mer - maid bow - ers. Let's a - way!

 land of cor - al mer - maid bow - ers. Let's a - way!

 land of cor - al mer - maid bow - ers. Let's a - way!



S.  let's a - - way! The

ct.  A - way for the love - ly o - cean cruise! —

 let's a - - way! The

 let's a - - way! The

 let's a - - way! A - way for the love - ly o - cean cruise! —

 let's a - - way! A - way for the love - ly o - cean cruise! —

 let's a - - way! A - way for the love - ly o - cean cruise! —

 let's a - - way! A - way for the love - ly o - cean cruise! —



S. sweep of the soft salt breez - es. How it teas - es, Gen - tly pleas - es.

Ct. How it teas - es, Gen - tly pleas - es.

S. sweep of the soft salt breez - es. How it teas - es, Gen - tly pleas - es.

S. sweep of the soft salt breez - es. How it teas - es, Gen - tly pleas - es.

Ct. How it teas - es, Gen - tly pleas - es.

B. How it teas - es, Gen - tly pleas - es.

S. A trip to Ber - mu - da who'd re - fuse?

Ct. The land of cor - al mer - maid

S. A trip to Ber - mu - da who'd re - fuse?

S. A trip to Ber - mu - da who'd re - fuse?

Ct. The land of cor - al mer - maid

B. The land of cor - al mer - maid

S. Sun - shine show - ers, won - drous flow'rs. Let's a - way,

Ct. bow - ers, Sun - shine show - ers, won - drous flow'rs. Let's a - way,

Sun - shine show - ers, won - drous flow'rs. Let's a - way,

Sun - shine show - ers, won - drous flow'rs. Let's a - way,

bow - ers, Sun - shine show - ers, won - drous flow'rs. Let's a - way,

bow - ers, Sun - shine show - ers, won - drous flow'rs. Let's a - way,

*cresc.*

S. let's a - way! We hate de - lay, we hate de -

Ct. let's a - way! We hate de - lay!

let's a - way! We hate de - lay, we hate de -

let's a - way! We hate de - lay, we hate de -

let's a - way! We hate de - lay!

let's a - way! We hate de - lay!

S. lay! A - way to Ber - mu - da, Isle of flow'rs!

Ct. A - way to Ber - mu - da, Isle of flow'rs!

lay! A - way to Ber - mu - da, Isle of

lay! A - way to Ber - mu - da, Isle of

A - way to Ber - mu - da, Isle of

A - way to Ber - mu - da, Isle of

*cresc.*

S. Fair Ber - mu - - - - da,

Ct. Fair Ber - mu - - - - da,

flow'rs! Fair Ber - mu - da,

flow'rs! Fair Ber - mu - da,

flow'rs! Fair Ber - mu - da,

flow'rs! Fair Ber - mu - da,



S. Isle of flow'rs!

Alt. Isle of flow'rs!

Isle of flow'rs!

Isle of flow'rs!

Isle of flow'rs!

Isle of flow'rs!

*fff*

### Incidental Music

Entrance of Geraldine

*pp*

*ppp*

## Incidental Music

*Vivace*

*pp legato*

*cresc.*

*ff sf*

## No. 2.

## He Says Yes— She Says No

Geraldine, Jack and Chorus

Allegro vivace

The piano introduction consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a series of whole rests. The lower staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It features a rhythmic melody with eighth and sixteenth notes, accented with '>' marks. The piece begins with a forte (*f*) dynamic.

Geraldine

This section contains vocal lines for Geraldine (G.) and Jack (J.) and piano accompaniment. Geraldine's line begins with the lyrics "I re-peat it, I re-peat it! I caught her smil-ing! Smiling!". Jack's line begins with "Laughing!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamics including piano (*p*), fortissimo (*ff*), and mezzo-forte (*mf*).

This section continues the vocal and piano accompaniment. Geraldine's line begins with the lyrics "She's an imp be-guil-ing!". Jack's line begins with "I re-peat it, I re-peat it! I say she was laugh-ing!". The piano accompaniment continues with the same rhythmic pattern, including dynamics like piano (*p*) and fortissimo (*ff*).

G. Smiling! Smiling!

J. Laughing! Laughing!

SOPRANO & ALTO Girls Smil - ing! One says laugh and

TENOR Laughing! One says laugh and

BASS Men Laughing! One says laugh and

Chorus

*ff* *p* *ff* *p* *ff* *p* *ff* *p*

G.

J.

one says smile, Each the oth - er does re - vile!

one says smile, Each the oth - er does re - vile! Which of them shall we be - lieve?

one says smile, Each the oth - er does re - vile! Which of them shall we be - lieve?

*mf*

G.

J. Not a smile!

'Twas a smile! \_\_\_\_\_ 'Twas a smile! \_\_\_\_\_

Sure-ly, Jack would not de-ceive!

Sure-ly, Jack would not de-ceive!

G. I say yes! \_\_\_\_\_

J. I say no!

He says no! She says yes!

'Tis not so! He says no! She says yes!

'Tis not so! He says no! She says yes!

G. 

J. 

 There's a dif - frence, we all know.

 How is one to know what's so?

 How is one to know what's so?

 How is one to know what's so?



G. 

J. 

 There's a dif - frence, we all know.

 know what's so?

 For to laugh is but to chaff!

 know what's so?

 For to laugh is but to chaff!



G. *cresc.*  
For to laugh is but to chaff, And a smile is

J. *cresc.*  
For to laugh is but to chaff, And a smile is

And a smile is full of guile! For to laugh is but to chaff, And a smile is

*cresc.*  
For to laugh is but to chaff, And a smile is

*cresc.*  
For to laugh is but to chaff, And a smile is

*cresc.*  
For to laugh is but to chaff, And a smile is

*cresc.*

G. *rit.*  
full of guile! Oh!

J. *rit.*  
full of guile! Oh!

*rit.*  
full of guile! Oh!

*rit.*  
full of guile! Oh!

*rit.*  
full of guile! Oh!

*ff* *rit.*

*a tempo*

G. I re-peat it, I re-peat it! I caught her smil-ing! Smil-ing!

J. *a tempo*

Laughing!

*f a tempo*

G. She's an imp be-guil-ing!

J. I re-peat it, I re-peat it! I say she was laugh-ing!

*f*

G. Smil-ing! Smil-ing! Smiling, smiling,

J. Laughing! Laughing, laughing, laughing,

Girls Smiling, smiling,

Men Laughing, laughing,

Laughing, laughing,

*p cresc.*

*ff*



G. smiling, smiling! It was a smile!

J. laughing, laughing! It was no smile!

smiling, smiling! It was a smile!

laughing, laughing! It was no smile!

laughing, laughing! It was no smile!

'Twas a smile!

'Twas no smile!

a smile!

no smile!

no smile!

*ffz ffz ffz fz*

## No. 3. Song with Chorus

## "Call Me Uncle"

Thurston, Sybil and Chorus

Tempo di Marcia

*ff*

**Thurston**

1. Won't you in - tro -  
2. I'm a man of

*p*

*sempre staccato*

**Sybil**

Cer - tain - ly!  
And sin - cere.

duce me now, my trea - sure?  
na - ture el - e - ment - al,

*pp*

La - dies, al - low me, may I have the plea - sure?  
That is why you're so nice and com - pli - ment - al,

If you please!  
I a - gree.

## Thurston

T.  How d'ye do? Such a lot of  
Cer - tain - ly, Ver - y rare dis -

Chorus of Women  How d'ye do?  
As we see.

Chorus of Men (aside)  He's a tease!  
So do wel

*f* 

T.  ver - y pret - ty girls!  
cern-ment then you show.

Chorus of Women  You are ver - y kind, Sir!  
Not ex - act - ly blind, Sir!

Chorus of Men  You are ver - y kind, Sir!  
Not ex - act - ly blind, Sir!

*f*  *p*

T. *I'm an old-time con-nois-seur of pearls.  
You may find me not ex-act-ly slow.*

**Chorus of Women**

*Sure-ly we won't mind, Sir!  
That is what we find, Sir!*

*Sure-ly we won't mind, Sir!  
That is what we find, Sir!*

*f*

T. *Please for-give my free and eas-y,  
Then I'm sure you'll un-der-stand me,*

**Chorus of Men**

*Sure-ly we won't mind, Sir!  
That is what we find, Sir!*

*Sure-ly we won't mind, Sir!  
That is what we find, Sir!*

*p*

*legato*

*rit.*

T. *Ver-y bright and breez-y way. It's be-cause my hair is streaked with gray.  
And my Hand-y - An-dy way. It's be-cause my hair is streaked with gray.*

*rit.*

REFRAIN  
*a tempo*

39

T. 1-2. All the girl-ies call me "un-cle", Some-thing so quaint and dear,

*a tempo*  
*f*

T. Some-thing seems to hit me here, When all the girl-ies call me "un-cle",

*ff*  
*f*

T. Seems so nice and in-ti-mate and near.

*ff*

Chorus of Women Bet-ter look out!

Chorus of Men Bet-ter look out!

Here's a man we'll have to be most care-ful a-bout!

Here's a man we'll have to be most care-ful a-bout!

*p*  
*ff*

**Thurston** *cresc.*

T. If you love me you will call me "un - cle," call me un - cle, call me

**Chorus of Women** Call him un - cle, call him

**Chorus of Men** Call him un - cle, call him

*p* *cresc.*

T. un - cle, un - cle! All the girl - ies call me "un - cle."

un - cle, un - cle! All the girl - ies call him "un - cle."

un - cle, un - cle! All the girl - ies call him "un - cle."

un - cle, un - cle! All the girl - ies call him "un - cle."

un - cle, un - cle! All the girl - ies call him "un - cle."

T. 

Some-thing so quaint and dear, Some-thing seems to hit me here, When all the

Some-thing so quaint and dear, Some-thing seems to hit us here, When all the

Some-thing so quaint and dear, Some-thing seems to hit us here, When all the

Some-thing so quaint and dear, Some-thing seems to hit us here, When all the

Some-thing so quaint and dear, Some-thing seems to hit us here, When all the

T. 

girl - ies call him "un - cle!" He's a man to fear!

girl - ies call him "un - cle!" He's a man to fear!

girl - ies call him "un - cle!" He's a man to fear!

girl - ies call him "un - cle!" He's a man to fear!

girl - ies call him "un - cle!" He's a man to fear!

## DANCE

The musical score is divided into five systems, each consisting of a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes a staccato marking. The second system continues the melodic and harmonic development. The third system features a fortissimo (*ff*) dynamic. The fourth system includes a crescendo (*cresc.*) marking. The fifth system concludes the piece with a final melodic flourish. The score is characterized by frequent use of triplets and staccato articulation, giving it a rhythmic, dance-like quality.



3 *cresc.* 3 3 3 *ff* 3 3 8

## Incidental Music

*Vivace*  
*pp legato*

*cresc.* *sfz*

## No. 4. Song

## Love Is Like a Firefly

Nina

INTRODUCTION  
Moderato

Piano

*p*

Cello

*legato*

The musical score is written for piano in C minor, 3/4 time, marked Moderato. It consists of four systems of music. The first system is the introduction, starting with a piano (*p*) dynamic. The right hand (r.h.) plays a melody of eighth notes, while the left hand (l.h.) plays a bass line of eighth notes. The second system continues the introduction, with the right hand playing a melody of eighth notes and the left hand playing a bass line of eighth notes. The third system features a crescendo (*cresc.*) marking. The fourth system ends with a forte (*f*) dynamic marking. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

Nina

*f* Ah! *pp* Ah!

Fl.

*p* Harp *pp* *p* *pp*

N. Ah! Ah! Ah!

Ob.

*p*

N.

Horns *rit.* *f* *allegro* *rit.*

*Ed.* \*

Moderato

N.

1. La-dies fair, la-dies fair, Hear me! I've some-thing new to tell to you.  
2. La-dies fair, If you care Dear - ly De-light - ful wedding-steps to take,

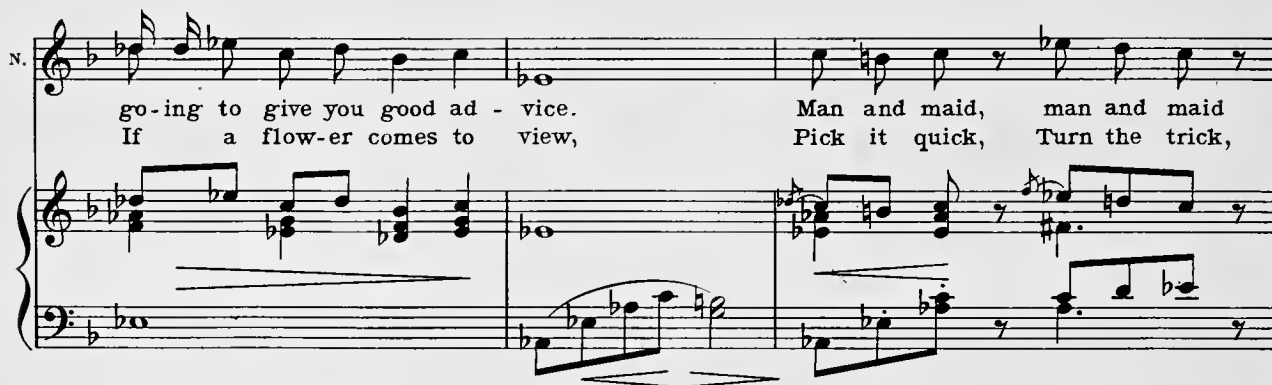
*allegro* *stacc.*

N. 

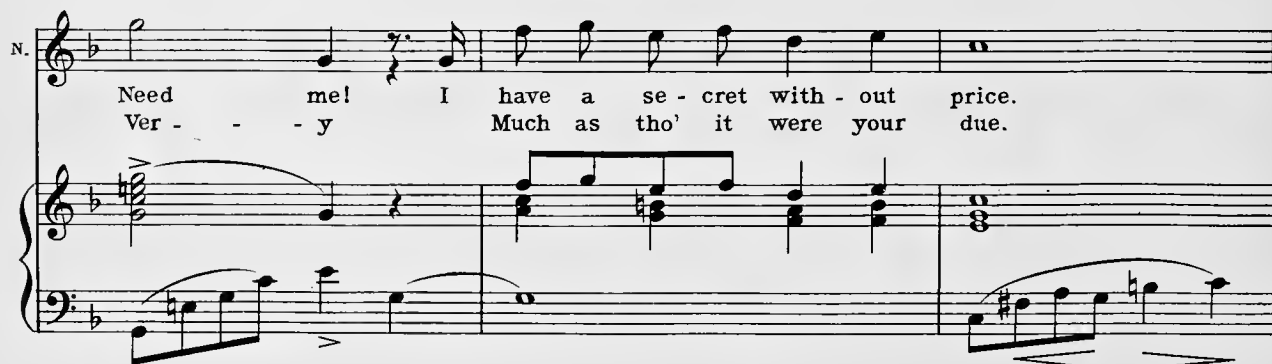
If I please, if I please, Cheer me! But don't for - get your pen - nies,  
An - gle not, Dan - gle not; Clear - ly, The stout - est strings are known to

N. 

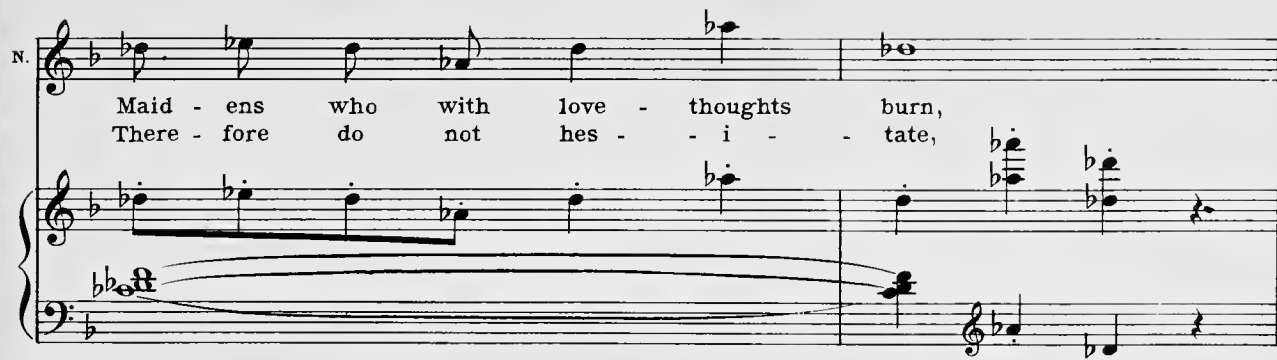
too. break. La - dies fair, la - dies fair, Heed me! I'm  
Gen - tle - men, Be you then War - - y!

N. 

go - ing to give you good ad - vice. Man and maid, man and maid  
If a flow - er comes to view, Pick it quick, Turn the trick,

N. 

Need me! I have a se - cret with - out price.  
Ver - - - y Much as tho' it were your due.

N.  Maid - ens who with love - thoughts burn,  
There - fore do not hes - i - - tate,

N.  Lads who for sweet la - dies yearn, Hear me! Come gath - er  
Do not make a maid - en wait; Snatch her, If you would

N.  near me: This sim - ple les - son you all should learn:  
catch her! Or you will find it is all too late.

*Fin.* 

*Quasi gavotta*

N.  1-2. Love is like a fire - fly\_ That glimmers by, And dies while it is gleam - ing.

N. *molto rit.*

There - fore when you see it nigh, — You must be ver - y spry, Ev - er sly,

*molto rit.*

N. *a tempo*

Nev - er shy. When with - in her twink - ling eye — You see the

*(rit.)* *a tempo*

N.

ten - der love - light bright - ly beam - ing, For - tune try! Em -

*crese.* *f*

N. *animato*

brace her while you may, Or she will say: Good - bye! —

*fz* *p animato* *rit.* *fz*

# No.5. Duet "Something"

Suzette and Jenks

**Moderato**

Suzette

Jenks

Piano

*pp*

*pp*

*rit.*

**Jenks**

You would set a task;

**Suzette**

Some-thing I can - not tell.

What the need, I ask?

He who gives his aid,

S. *rit.* *a tempo*  
That know I ver-y well; But do not be a-fraid,  
J. Al-ways must be paid.

S. For I am a maid Who has al-ways kept her prom - ise.  
J.

S. *rit.* Yes, I prom-ise!  
J. *molto rit.* I have al-ways heard, Maid-ens break their word: Prom-ise! Prom-ise!



REFRAIN *a tempo*

S. *a tempo*  
Some-thing for you a-lone, Some-thing you've nev-er known, Some-thing that

J. *a tempo*  
Some-thing for me a-lone, Some-thing I've nev-er known, Some-thing that

S. can be shown Best by a sigh. Tell you? I dare not try.

J. can be shown Best by a sigh. Tell me?

S. May-be you won-der why? Well, dear, if I should tell, dear, You'd be as

J. Come, dear! why don't you try? Well, dear, if you don't tell, dear, You're not as

S. wise as I.

J. wise as I.

*Allegro*

*rit.*

## Suzette

S. *a tempo*  
 Of-ten I've been told, If a man you'd hold — Jenks  
 Give him your con - fi - dence!

S. No, in-deed, you're wrong; Jol-ly him a-long!  
 You call that re-com-pense? Be-  
*rit.*

S. *a tempo*  
 lieve me, dear, your plan Won't im-press a man. He would see you ac-qui - escing.  
*a tempo*

S. *rit.*  
 It be-gins to dawn, What you want is "con" - fess-ing, 'fess-ing. I'm con-fess-ing.  
*cresc. rit.*

## REFRAIN

S. *a tempo*  
 Some-thing for you a-lone, Some-thing you've nev-er known, Some-thing that  
 J. Some-thing for me a-lone, Some-thing I've nev-er known, Some-thing that

S. can be shown Best by a sigh. Tell you? I  
 J. can be shown Best by a sigh. Tell me?

S. dare not try. May - be you won-der why? Well, dear, if I should  
 J. Come, dear! why don't you try?

S. tell, dear, You'd be as wise as I.  
 J.

## DANCE



## Incidental Music

Animato



No. 6. Song  
 "Giannina mia"

Nina

Allegro moderato

Nina

N.

1. In my gon - do - la,  
 2. Soon the moon will be

*p* *legato*

N.

love, let us glide O'er the drow - sy, blue la -  
 drown'd in the tide, And her path of gold will

*pp*

N.

goon, And float on the yel - low tide, Where  
 fade; And the blue la - goon will hide In

*pp*

*pp* \*

N. sleeps the dream - ing - moon. I'll fash - ion a  
night's ob - lit - - ring - shade. And the pearls that I

N. crown you'll a - dore From the gold that lies shim - mer - ing  
place in your hair Will die as the gold and its

N. there, And the sil - ver - y pearls from the dripping oar  
sheen; You a - lone will re - main for me ra - diant there,

N. I will set in your hair.  
You shall still be my queen.

N. *1-2. For* \_\_\_\_\_ *I a - dore,* \_\_\_\_\_ *I a - dore you, Gian - ni-na mi - a!* *More,* \_\_\_\_\_ *more and*

*legato* *accel.* *rit.* *a tempo*

N. *more,* \_\_\_\_\_ *I a - dore you, Gian - ni-na mi - a!* *Queens there have been, who in*

*accel.* *rit.* *p a tempo*

N. *ag - es of old* *Shone more re-splendent with jew - els and gold,*

*animato* *cresc.*

N. *Precious jew - els not half so rare, dear,* \_\_\_\_\_ *As the splen-dor* \_\_\_\_\_

*f* *sf*



N. *molto rit.* *a tempo*

of your wondrous hair, dear. For I a - dore, I a -

*l. h.* *molto rit.* *a tempo*

N. dore you, Gian - ni - na mi - a, More, more and more I a - dore you, Gian - ni - na

N. *animato* *molto rit.*

mi - a! My heart's your throne, dear, my heart's your throne, dear, There you shall

*animato* *mf* *cresc.* *tr* *molto rit.*

N. *accel.*

rule a - lone, a - lone!

*ff* *fff* *accel.* *sf*

# No 7. Finale

## "I've found it at last"

Soloists and Chorus

*Allegro* Franz *f*

F. I've found it at last, I've found it! Ha ha! You lit-tle

*animato*

F. rascal, you've got it, you've got it! The voice for which I've searched so

F. long, the voice for which I've searched so long! By gol-ly! it's- yes, it is a

Nina

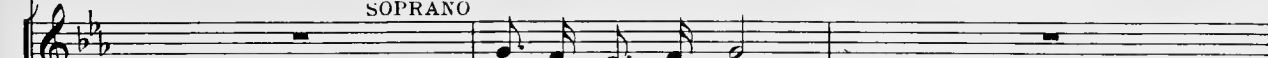
N. The old man's a-gone what you call it cra - zy!

F. dai - sy! Lis - ten!

## Moderato

F.  I can make you great! You come with me, don't hes - i -

SOPRANO 

ALTO  He can make him great!

Chorus  He can make him great!

TENOR  He can make him great!

BASS  He can make him great!

 He can make him great!

## Moderato

F.  tate! I can make you rich! I can make you great!

 don't hes - i - tate! He can make him rich!

 don't hes - i - tate! He can make him rich!

 don't hes - i - tate! He can make him rich!

 don't hes - i - tate! He can make him rich!

 don't hes - i - tate! He can make him rich!

 don't hes - i - tate! He can make him rich!

 87

Jack

But

I can make you great!

He will make him rich and great!

He will make him rich and great!

He will make him rich and great!

He will make him rich and great!

*Allegro animato* Mrs. Van Dare

No, no, we can-not take the lit-tle rag - a -

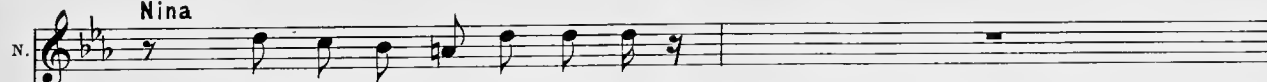
Franz, we can not take the boy a - long!

Franz

Why not?

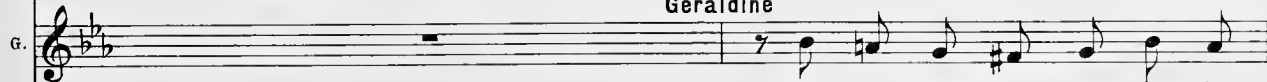
*Allegro animato*

Nina



She call it me a muf - fin?

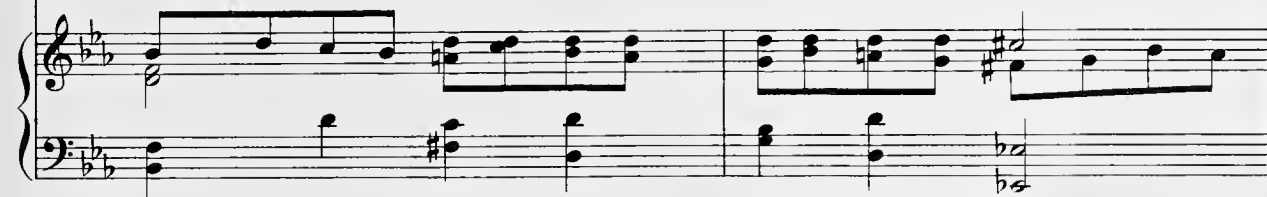
Geraldine



Yes, it would be en - tire - ly

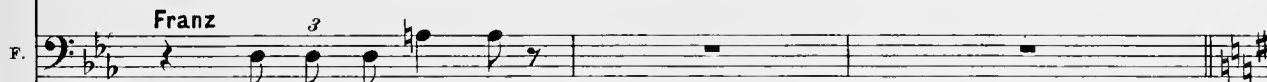


muf - fin!

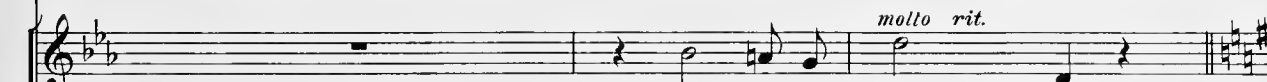


wrong.

Franz



Then you re - fuse it?

*molto rit.*

Yes, we re - fuse it.

*molto rit.*

Yes, we re - fuse it.

*molto rit.*

Yes, we re - fuse it.

*molto rit.*

Yes, we re - fuse it.

*molto rit.*

*a tempo*

Then I must lose it, this an - gel - voice!

Yes, you must

Yes, you must

Yes, you must

Yes, you must

*a tempo*

Then I must lose it, this an - gel - voice!

lose it, You have no choice, no choice.

lose it, You have no choice, no choice.

lose it, You have no choice, no choice.

lose it, You have no choice, no choice.

*rit.*

T.  The lad's address why don't you learn? We'll find him then on our re -


 The lad's address why don't you learn?


 The lad's address why don't you learn?

 The lad's address why don't you learn?


 The lad's address why don't you learn?

 Fast

T.  turn.

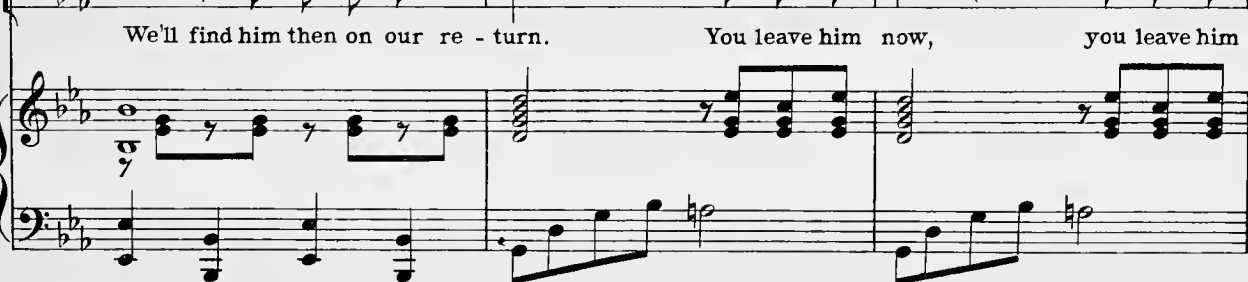
F.  Franz

 If I leave him now I'll nev-er find him,

 We'll find him then on our re - turn. You leave him now, you leave him

 We'll find him then on our re - turn. You leave him now, you leave him

 We'll find him then on our re - turn. You leave him now, you leave him

 We'll find him then on our re - turn. You leave him now, you leave him

G.  Per -

F.  I'll nev-er find him.

 now, then nev - er mind him.

 now, then nev - er mind him.

 now, then nev - er mind him.

 now, then nev - er mind him.



G.  haps it's just as well, For he may be a lit-tle van-dal,

 Per-haps it's just as well,

 Per-haps it's just as well,

 Per-haps it's just as well,

 Per-haps it's just as well,

 Per-haps it's just as well,





G. Who can tell! Per-haps it's just as well, For he may be a  
 Girls  
 Per-haps it's just as well, per-haps it's just as well,  
 Per-haps it's just as well, per-haps it's just as well,  
 Per-haps it's just as well,  
 Per-haps it's just as well,

G. lit-tle vandal, Who can tell!  
 He may bring dis-grace and scandal, Who can tell!  
 He may bring dis-grace and scandal, Who can tell!  
 He may bring dis-grace and scandal, Who can tell!  
 He may bring dis-grace and scandal, Who can tell!

N. **Nina**

Don't put your-self ex - cit - ed, don't put your-self ex -

N. cit - ed! I would not go, I would not go - not e - ven tho' in -

N. vit - ed! Oh no, no! \_\_\_\_\_ I

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

N.

*molto rit.*

would not go, I would not go- not e - ven tho' in - vit - ed!

*molto rit.*

would not go, he would not go- not e - ven tho' in - vit - ed!

*molto rit.*

would not go, he would not go- not e - ven tho' in - vit - ed!

*molto rit.*

would not go, he would not go- not e - ven tho' in - vit - ed!

*molto rit.*

would not go, he would not go- not e - ven tho' in - vit - ed!

Allegro

Captain

c.

Haul a - way that line!

*ff a tempo*

TENOR

Haul a - way that line! All aboard! all aboard!

BASS

Haul a - way that line!

We're rea - dy to clear,

We're rea - dy to clear,

We're rea - dy to clear, we're rea - dy to

We're rea - dy to clear, we're rea - dy to

N. Nina

A -

we're rea - dy to clear, we're rea - dy now to clear! A -

we're rea - dy to clear, we're rea - dy now to clear! A -

clear, we're rea - dy now to clear!

clear, we're rea - dy now to clear!

N. 

way for a love - ly o - cean cruise!

The sweep of the soft salt breez - es,

way for a love - ly o - cean cruise!

way for a love - ly o - cean cruise!

The sweep of the soft salt breez - es,

The sweep of the soft salt breez - es,

N. 

How it teas - es, gen - tly pleas - es! Oh, a

How it teas - es, gen - tly pleas - es!

How it teas - es, gen - tly pleas - es! Oh, a

How it teas - es, gen - tly pleas - es! Oh, a

How it teas - es, gen - tly pleas - es!

How it teas - es, gen - tly pleas - es!

N. 

trip to Ber-mu - da who'd re - fuse, \_\_\_\_\_

The land of cor - al mer-maid bow - ers.

trip to Ber-mu - da who'd re - fuse, \_\_\_\_\_

trip to Ber-mu - da who'd re - fuse, \_\_\_\_\_

The land of cor - al mer-maid bow - ers.

The land of cor - al mer-maid bow - ers.

**Suzette:** "Nina, look out!" **Nina** (sees Corelli enter) **Corelli:** "So here you are! Antonio Colombo, he tell me,

*ff animato* 

what you do!"



Vivace

Geraldine

G.  Run, my lad, run!

J.  Run, my lad, run!

 Run, my lad, run, my lad! Look

 Run, my lad, run, my lad! Look

 Run, my lad, run, my lad! Look

 Run, my lad, run, my lad! Look

 Run, my lad, run, my lad! Look



Vivace

G.  The man is mad, the man is mad! Hurry, hurry! don't you wait,

J.  Run, lad, The man is mad! Don't you wait, don't you wait! Ske-

 out, look out! He's go-ing for you bad! Don't you wait, don't you wait! Ske-

 out, look out! He's go-ing for you bad! Don't you wait, don't you wait! Ske-

 out, look out! He's go-ing for you bad! Don't you wait, don't you wait! Ske-

 out, look out! He's go-ing for you bad! Don't you wait, don't you wait! Ske-

 out, look out! He's go-ing for you bad! Don't you wait, don't you wait! Ske-



G. my lad, don't wait! Run, my lad,  
 J. dad-dle, or 'twill be too late! Run, my lad,  
 dad-dle, or 'twill be too late! Run, my lad, run, my  
 dad-dle, or 'twill be too late! Run, my lad, run, my  
 dad-dle, or 'twill be too late! Run, my lad, run, my  
 dad-dle, or 'twill be too late! Run, my lad, run, my

G. run! Look out, look out! Go on and run, my lad, Oh  
 J. Look out, or you will wish you had! Run, my lad, Oh  
 lad! Look out, look out! Or you will wish you had! Run, my lad, Oh  
 lad! Look out, look out! Or you will wish you had! Run, my lad, Oh  
 lad! Look out, look out! Or you will wish you had! Run, my lad, Oh  
 lad! Look out, look out! Or you will wish you had! Run, my lad, Oh



G. run, my lad, oh run, my lad!

J. run, my lad, oh r- r- r- r - un, my lad!

run, my lad, oh r- r- r- r - un, my lad!

run, my lad, oh r- r- r- r - un, my lad!

run, my lad, oh r- r- r- r - un, my lad!

run, my lad, oh r- r- r- r - un, my lad!



G. [Musical notation]

J. [Musical notation]

[Musical notation]

[Musical notation]

[Musical notation]

[Musical notation]



*pp* *sfz*

## Act II

## No. 8. Introduction

Con fuoco

Maestoso

The musical score is written for piano and organ. It begins with a piano introduction in 3/4 time, marked *Maestoso*. The piano part features a series of chords and a melodic line in the right hand, while the organ part provides a harmonic accompaniment. The tempo and dynamics change to *Con fuoco* and *f* (forte) for the organ part. The score includes various musical notations such as chords, melodic lines, and dynamic markings like *p* (piano) and *poco meno*. The key signature is D major, and the time signature is 3/4.

## Allegro moderato

The musical score is written for piano in the key of F# major (three sharps) and 3/4 time. The tempo is marked "Allegro moderato". The score consists of six systems of music, each with a treble and bass staff.

- System 1:** Starts with a piano (*p*) dynamic. The bass staff has a series of chords. The treble staff has a series of chords with accents.
- System 2:** Features piano-piano (*pp*) dynamics. The treble staff has a series of chords with slurs. The bass staff has a series of chords with slurs. There is a "Ped." marking and an asterisk (\*) at the end of the system.
- System 3:** Continues with piano-piano (*pp*) dynamics. The treble staff has a series of chords with slurs. The bass staff has a series of chords with slurs. There is a "Ped." marking and an asterisk (\*) at the end of the system.
- System 4:** Features piano (*p*) dynamics. The treble staff has a series of chords with slurs. The bass staff has a series of chords with slurs. There is a "Ped." marking and an asterisk (\*) at the end of the system.
- System 5:** Starts with a crescendo (*cresc.*) and a forte (*f*) dynamic. The treble staff has a series of chords with slurs. The bass staff has a series of chords with slurs. There is a "Ped." marking and a "broadly" marking.
- System 6:** Features piano-piano (*pp*) dynamics. The treble staff has a series of chords with slurs. The bass staff has a series of chords with slurs. There is a "rit." marking and a "rit." marking.

The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a final chord in the bass staff.

First system of musical notation. The right hand (treble clef) features a series of chords and arpeggiated figures. The left hand (bass clef) plays a steady eighth-note accompaniment. Performance markings include *legato* in the right hand and *accel.* in the left hand.

Second system of musical notation. The right hand continues with arpeggiated chords. The left hand has a more active line with eighth notes. Performance markings include *accel.* in the right hand, *rit.* in the left hand, and *a tempo* above the right hand.

Third system of musical notation. The right hand plays chords with a *cresc.* (crescendo) marking. The left hand has a melodic line with eighth notes. Performance markings include *animato* above the right hand and *f* (forte) in the right hand.

Fourth system of musical notation. The right hand features a melodic line with a *molto rit.* (molto ritardando) marking. The left hand has a melodic line with a *l.h.* (left hand) marking. Performance markings include *f* (forte) in the right hand.

Fifth system of musical notation. The right hand plays chords with a *a tempo* marking. The left hand has a melodic line with eighth notes. Performance markings include *a tempo* above the right hand.

Sixth system of musical notation. The right hand plays chords with a *animato* marking. The left hand has a melodic line with eighth notes. Performance markings include *mf* (mezzo-forte) in the right hand, *cresc.* (crescendo) in the right hand, and *tr.* (trill) in the right hand.

*molto rit.*

*ff* *fff* *accel.* *f*

8

*Cello*

*Fl.*

7

*Clar.*

8

7

8

*rit.*

*attacca*  
*Barcarolle*

No. 8. Opening Chorus  
 Barcarolle  
 A. In Sapphire Seas

Sybil and Chorus

Moderato

Flute obbligato *sempre stacc.*

Sybil

The sleep - y, nod - ding

Moderato

s. palm - tree shields The Bou - gain-vil - lea's bloom, — All drows - y as the

s. lil - y yields Her slum-ber-steep'd per - fume, — All drows - y as the

lil - y yields Her slum - ber - steep'd per - fume. Ber - mu - da's sun bends

low and smiles, And stills the sum - mer breeze — As though a - fraid to

wake these isles, A - sleep in sap - phire seas. The sleep - y, nod - ding

Soprano

Alto

Tenor

Bass

The sleep - y, nod - ding

The sleep - y, nod - ding

The sleep - y, nod - ding

The sleep - y, nod - ding

palm - tree shields The Bou - gain-vil - lea's bloom, All drows - y as the  
 palm - tree shields The Bou - gain-vil - lea's bloom, All drows - y as the  
 palm - tree shields The Bou - gain-vil - lea's bloom, All drows - y as the  
 palm - tree shields The Bou - gain-vil - lea's bloom, All drows - y as the  
 palm - tree shields The Bou - gain-vil - lea's bloom, All drows - y as the

lil - y yields Her slum - ber - steep'd per - fume.  
 lil - y yields Her slum - ber - steep'd per - fume, All  
 lil - y yields Her slum - ber - steep'd per - fume, All  
 lil - y yields Her slum - ber - steep'd per - fume, All  
 lil - y yields Her slum - ber - steep'd per - fume, All



s. drows - y as the lil - y yields Her slum - ber - - steep'd per-fume. Ber-

drows - y as the lil - y yields Her slum - ber - steep'd per - fume. Ber-

drows - y as the lil - y yields Her slum - ber - steep'd per - fume. Ber-

drows - y as the lil - y yields Her slum - ber - steep'd per - fume. Ber-

drows - y as the lil - y yields Her slum - ber - steep'd per - fume. Ber-

s. Ber - mu - - da's sun - bends low

mu - da's sun bends low and smiles, And stills the sum - mer breeze As

mu - da's sun bends low and smiles, And stills the sum - mer sum - mer breeze As

mu - da's sun bends low and smiles, And stills the sum - mer breeze As

mu - da's sun bends low and smiles, And stills the sum - mer breeze As

and smiles, A - sleep in sap - phire

though a - fraid to wake these isles A - sleep, a - sleep in sap - phire

though a - fraid to wake these isles A - sleep, a - sleep in sap - phire

though a - fraid to wake these isles A - sleep in sap - phire seas, a -

though a - fraid to wake these isles A - sleep in sap - phire seas, a -

seas.

seas.

seas.

sleep.

sleep.

*pp*

No. 9. English March  
 Tommy Atkins on a Dress-Parade  
 "I want to be a jolly soldier"

Nina

Marziale

*pp*

*cresc.*

3

*ff*

*cresc.*

*ff*

(Repeat till ready)

Nina

N. 

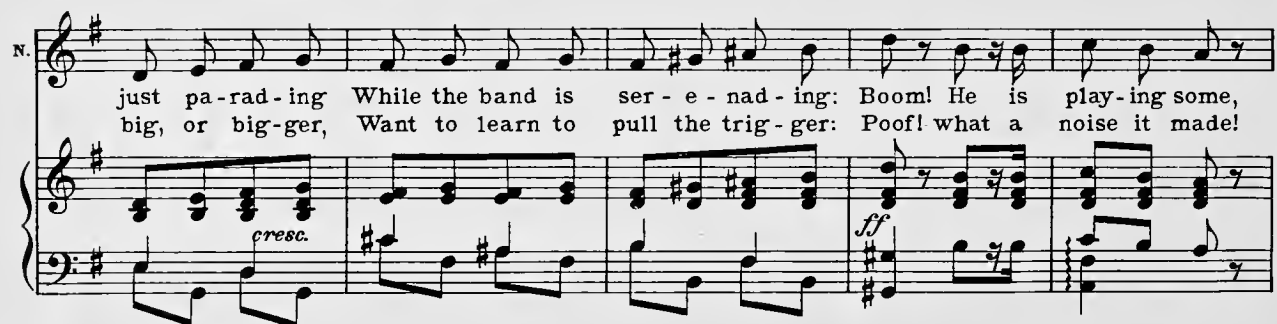
1. I want to be, I want to be, I want to be a jol-ly sol-dier of the King;  
 2. I want to be, I want to be, I want to be a jol-ly sol-dier of the King;

N. 

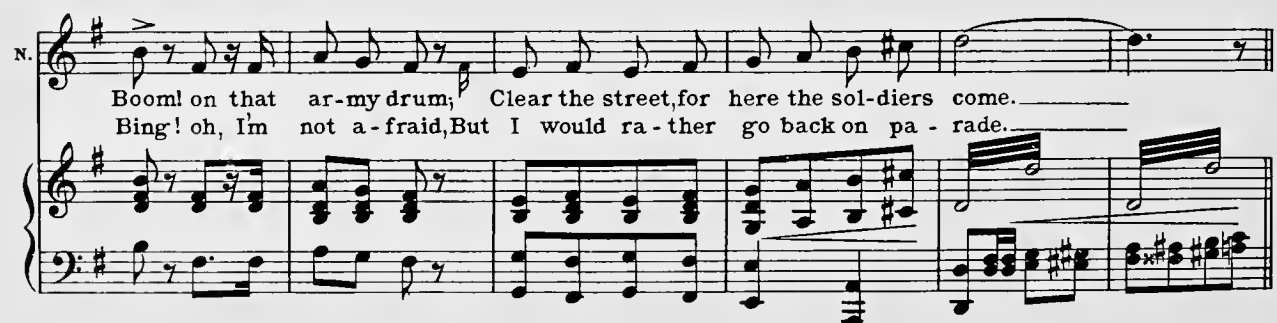
Cap-tain, with straps; Ser-geant, or p'raps Head of all, A gen-e-r-al,  
 Sword by my side, Hors-es to ride, Sad-dle-bags, Ar-my-rags,

N. 

King, or an-y-thing! But best of all, but best of all Tom-my At-kins  
 Boots and ev-ry-thing! I want a gun, I want a gun, I want a gun that

N. 

just pa-rad-ing While the band is ser-e-nad-ing: Boom! He is play-ing some,  
 big, or big-ger, Want to learn to pull the trig-ger: Poof! what a noise it made!

N. 

Boom! on that ar-my drum; Clear the street, for here the sol-diers come.  
 Bing! oh, I'm not a-fraid, But I would ra-ther go back on pa-rade.

## Refrain

N. 1-2. Tom - my At-kins on a dress - pa - rade Stirs the heart of ev'-ryman and

## No. 10. Duet

## Sympathy

WALTZ-SONG

Geraldine and Thurston

INTRODUCTION  
Tempo di Valse

Voice

Piano

The introduction is in 3/4 time, key of D major. The piano part begins with a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mf*, *pp*, and *rit.*. The voice part is a whole rest.

Thurston 1. Has some one been such a naught - y boy? Ger. Um - hm! —  
 Geraldine 2. You don't think I am at all to blame? Thurst. Um - uh! —

The piano accompaniment continues with a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include *p*, *mf*, and *pp*.

Um - hm! — Thurst. Robbed your poor heart of its peace and joy?  
 Um - uh! — Ger. I think his ac - tions are just a shame.

The piano accompaniment continues with a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mf*, *pp*, and *p*.

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Ger. Um - hm! — Um - hm! — Thurst. Dry up those dew - drops and  
Thurst. Um - uh! — Um - uh! — Ger. There's not a thing that I

*mf* *pp* *mf* *pp* *f*

look at me! What you're in need of is sym - pa - thy. *rit.*  
would not do, If on - ly he would be sweet like you.

*rit.*

## REFRAIN

*a tempo*

You need sym - pa - thy, sym - pa - thy, just  
I need sym - pa - thy, sym - pa - thy, just

*a tempo* *p*

sym - pa - thy! You won't think I am free,  
sym - pa - thy! I won't think you are free,

*rit.* *a tempo*

You will not scold or say I am bold When I treat  
I will not scold nor say you are bold When you treat

*rit.* *a tempo*  
*p*

you ten - der - ly, ten - der - ly! Don't  
me ten - der - ly, ten - der - ly! Don't

*cresc.* *rit.*

blame me, for you know I'm but show - ing  
blame me, for I know you're but show - ing

*cresc.* *frit.*

*a tempo*

1. sym - pa - thy! - thy!  
2. sym - pa - thy! - thy!

*a tempo*



## REFRAIN

Geraldine

G. I need sym - pa - thy, Sym - pa -

T. You need sym - pa - thy, Sym - pa -

*a tempo*

*p*

G. thy, just sym - pa - thy! I won't think you are

T. thy, just sym - pa - thy! You won't think I am

G. free, I will not scold or say you are bold, When you

T. free, You will not scold or say I am bold, When I

*rit.*

*rit.*

*rit.*

*a tempo*

G. treat me ten - der - ly, ten - der -

T. treat you ten - der - ly, ten - der -

*a tempo*

*p*

G. ly; Don't blame me, for I

T. ly; Don't blame me, for you

*cresc.*

*cresc.*

*cresc.*

*rit.* *a tempo*

G. know you're but show - ing sym - pa - thy! \_\_\_\_\_

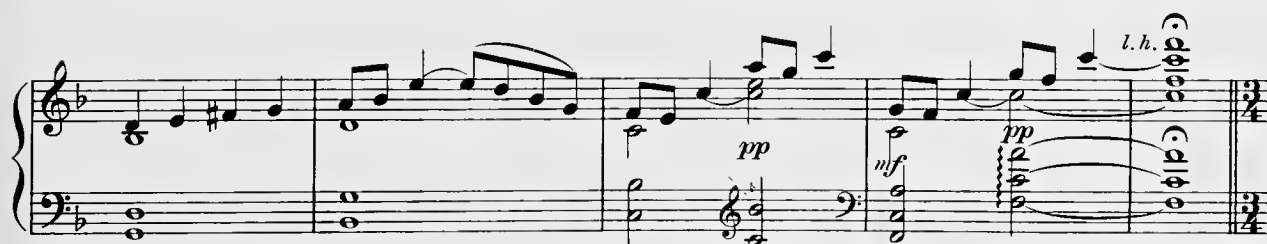
*rit.* *a tempo*

T. know, I'm but show - ing sym - pa - thy! \_\_\_\_\_

*rit.* *a tempo*

## Incidental Music

Very slowly



## No. 11. A Woman's Smile

## INTRODUCTION

Andantino



Jack  
Andantino

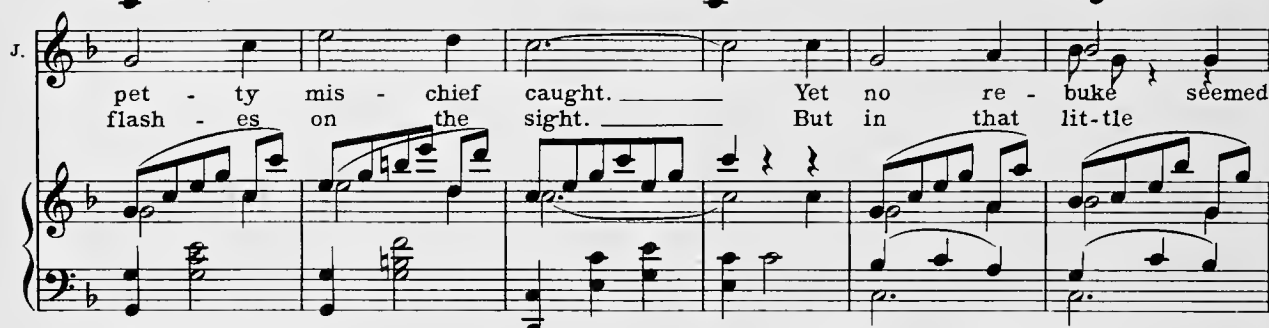
J. 

1. She caught me look - ing as she smiled, I felt my face grow  
2. She smiled on me a taunt - ing smile As fleet - ing as the

*legato*

J. 

hot light Like some em - bar - rassed, guilt - y child In  
Thro' quiv - 'ring leaves, that dies the while It

J. 

pet - ty mis - chief caught. Yet no re - buke seemed  
flash - es on the sight. But in that lit - tle

J. 

writ - ten there With - in her laugh - ing eyes, 'Twas  
mo - ment's fate My world seemed glo - ri - fied, As

J. 

more a chal - lenge or a dare To tease or tan - ta - lize.  
though the guard of Heav - en's gate Had left it o - pen wide.

*rit.*

## Refrain

J. 1-2. The prom - ise in a wo - man's smile, Ah who, who can ex -

# No.12

## De trop

Jenkins, Pietro, Suzette

Allegretto

Voice Jenkins

1. Ex -  
2. I

Piano *mf* *p*

Suzette and Pietro      Jenkins

cuse me, do I un - der - stand you said - "De trop"! It is  
ga - ther, then, you mean I'm one too much? Oui! oui! The

Suzette and Pietro

tak - en from the French, is it not? Quite so! And it  
straw that broke the pa - tient cam - els' back? Oui! oui! An un -

Jenkins

has a mean - ing that a man like you should know! Ver - y  
ne - ces - sa - ry, need - less su - per - flu - i - ty! Oh, I

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Suzette                      Pietro

well! I'm wait-ing to be taught. Won't you lis-ten, then, to me? Won't you  
see! The fifth wheel to a hack! Two is com-p'ny, you'll al-low, Two is

*mf*

lis-ten, then, to me? It has a ver-y pret-ty mean-ing, you'll a-gree!—  
com-p'ny, you'll al-low,— Three is us-u-al-ly a ri-ot or a row!—

*ff*

Pietro and Suzette                      Jenkins                      Pietro and Suzette

1-2. De trop! Sounds so French and pret-ty! De trop!

*mf*                      *f*

Jenkins                      Suzette                      Jenkins

Sounds so 'cute and wit-ty! A word you've no doubt heard! You

*mf*

Pietro & Suzette Jenkins

don't know what it means? Oh what a pit- y! De trop!

*ff* *mf*

Pietro Jenkins Suzette

When you use it right-ly-- De trop! Sim-ply says po-lite-ly,

*cresc.*

Pietro and Suzette Jenkins

Va-moose! You're of no use! You are sim-ply butt-ing in! I am

*ff marcato*

Pietro and Suzette

sim-ply butt-ing in! So for good-ness' sake, please go! go!

*cresc.* *ff* *f*



## No. 13. Quintet

## "We're going to make a man of you"

Nina, Jack, Jenkins, Thurston, Franz

## INTRODUCTION

Allegretto

N. *Nina (whistle)*

J. *Jack*

F. *Franz*

1. A  
2. You'll

1. We're going to make a man of you,  
2. We'll send you off to col - lege, too,

N.

J. *reg - 'lar fel - low thro' and thro'!*  
*play foot-ball and join the crew,*

T. *Thurston*

All the things a man should do;  
You'll learn the names of ev - 'ry brew,

(whistle)

N.

Jas.

Jenkins

We're going to teach you all our tricks, Both old and new.  
They'll teach you how to swear in Greek, And smoke and chew.

**Nina**

N. *(Soprano)*

**Jack**

J. *(Tenor)*

**Jenkins**

Js. *(Bass)*

**Thurston**

T. *(Bass)*

**Franz**

F. *(Bass)*

**Lyrics:**

A man of me!  
A man of me!

We're going to make a man of you, a man of you! We'll  
We're going to make a man of you, a man of you! We'll

We're going to make a man of you, a man of you! We'll  
We're going to make a man of you, a man of you! We'll

We're going to make a man of you, a man of you! We'll  
We're going to make a man of you, a man of you! We'll

We're going to make a man of you, a man of you! We'll  
We're going to make a man of you, a man of you! We'll

**Piano Accompaniment:**

*(Piano)*

N.

J. show you things you ought to do, In fact, we'll mention just a few:  
show you things you ought to do, In fact, we'll mention just a few:

Js. show you things you ought to do, In fact, we'll mention just a few:  
show you things you ought to do, In fact, we'll mention just a few:

T. show you things you ought to do, In fact, we'll mention just a few:  
show you things you ought to do, In fact, we'll mention just a few:

Fr. show you things you ought to do, In fact, we'll mention just a few: We'll teach you how to  
show you things you ought to do, In fact, we'll mention just a few: We'll teach you how to

N.

J. To cast a line and hold it firm,  
We'll take you to the col-lege gym,

Js. And  
We'll

T. We'll teach you how to fish, to boot,  
To play base-ball and catch and throw;

Fr. hunt and shoot,  
ride and row,

N.  1-2. That's ver-y fine, But not ex-act-ly in my line! They

J.  1-2. We're

Js.  how to hook the wriggling worm. 1-2. We're  
teach you how to box and swim.

T.  1-2. We're

Fr.  1-2. We're



N.  want to make a very manly man of me.

J.  going to make a very manly man of you.

Js.  going to make a very manly man of you.

T.  going to make a very manly man of you.

Fr.  going to make a very manly man of you.



## No.14. Song with Chorus

## The Beautiful Ship from Toy-Land

Franz and Men's Chorus

*Moderato*

*pp legato*

*mf* *p* *molto rit.* *attacca*

**Franz**

There's a beau-ti-ful, beau-ti-ful ship that hails From the

**Chorus of Men**

*p* **Tenor**

La la la la la la la la la la la la la.

*p* **Bass**

La la la la la la la la la la la la la.

*p*

F. land of play-things and toys, In a shimmering sea of love it sails, And 'tis  
 from the land of play-things and toys. La la la la la la la.  
 from the land of play-things and toys. La la la la la la la.

F. own'd by girl-ies and boys. To ev-'ry port in the wide, wide world It is  
 And 'tis own'd by girl-ies and boys. To ev-'ry port in the world  
 And 'tis own'd by girl-ies and boys.

F. bound to wan-der and roam; But anchors at last with its pen-nants furld In a  
 La la la la la la la.  
 It is bound to wander and roam; La la la la la la la.

*molto rit.**a tempo*

F. beau-ti - ful har-bor call'd home. Oh beau - ti - ful ship from Toy - land,

Har - bor call'd home. Oh beau - ti - ful ship from Toy - land, With your

Har - bor call'd home. Oh beau - ti - ful ship from Toy - land, With your

*molto rit.* *a tempo*

F. Beau - ti - ful ship from Toy - land, With your toys, Bear - ing your mes - sage from Joy - land To

toys, toys, toys, Bear - ing your mes - sage from Joy - land To

toys, toys, toys, Bear - ing your mes - sage from Joy - land To

*rit.* *a tempo*

F. lit - tle — girl - ies and boys! We'll keep the port o - pen as long as we can, For the

lit - tle girl - ies and boys! We'll keep the port o - pen as long as we can, For the

lit - tle girl - ies and boys! We'll keep the port o - pen as long as we can, For the

*rit.* *a tempo*

*molto rit.*

F. ti - ni - est boy must some day be a man, Who'll long-ing-ly sigh, As it

ti - ni - est boy must some day be a man, He'll long-ing-ly sigh,

ti - ni - est boy must some day be a man, He'll long-ing-ly sigh,

*pp molto rit.*

*a tempo*

F. passes him by, This beau-ti - ful ship from Toy - - land,

As it passes him by, — Beau-ti - ful ship from

As it passes him by, — Beau-ti - ful ship from

*molto rit.*

*a tempo*

*rit.*

F. beau-ti - ful ship from Toy - - - land.

Toy - - - land.

Toy - - - land.

*pp molto rit.*

*ppp*



F. *p*

Its sails have been wo - ven with

La la la la la la la la la la la la la

La la la la la la la la la la la la la

*p*

F.

thoughts of love, And made with a fa - ther's care; And are

la la la And made with a fa - - ther's care.

la la la And made with a fa - - ther's care.

F.

fill'd with a breeze that's born a - bove. 'Tis the breath of a moth - er's

La la la la la la la. 'Tis the breath of a

La la la la la la la. 'Tis the breath of a

F. *pray'r.* And man - y a faith - ful, lov - ing hand Keeps its  
 moth - er's pray'r. a faith - ful, lov - ing hand  
 moth - er's pray'r.

F. helm to the com - pass true, A - way from the rocks and the  
 La la la la  
 Keeps its helm to the com - pass true. La la la la  
*rit.*

F. treach - er - ous sands, To bring it safe home to you. Oh, *a tempo*  
 la la la Home to you. Oh, *a tempo*  
 la la la Home to you. Oh, *a tempo*  
*molto rit.* *a tempo*

*F.* *rit.*  
 beau - ti - ful ship from Toy - land, beau - ti - ful ship from Toy - land, With your toys  
 beau - ti - ful ship from Toy - land, With your toys, toys, toys,  
 beau - ti - ful ship from Toy - land, With your toys, toys, toys,

*F.*  
 Bear - ing your mes - sage from Joy - land To lit - tle \_\_\_\_\_  
 Bear - ing your mes - sage from Joy - land To lit - tle girl - ies and  
 Bear - ing your mes - sage from Joy - land To lit - tle girl - ies and

*F.* *rit.* *a tempo*  
 girl - ies and boys! We'll keep the port o - pen as long as we can, For the  
*rit.* *a tempo*  
 boys! We'll keep the port o - pen as long as we can, For the  
*rit.* *a tempo*  
 boys! We'll keep the port o - pen as long as we can, For the

F. *molto rit.*  
 ti - ni - est boy must some day be a man, Who'll long - ing - ly sigh, As it  
*pp molto rit.*  
 ti - ni - est boy must some day be a man, He'll long - ing - ly sigh,  
*pp molto rit.*  
 ti - ni - est boy must some day be a man, He'll long - ing - ly sigh,  
*pp molto rit.*

F. *a tempo*  
 passes him by, This beau - ti - ful ship from Toy - land,  
*molto rit.*  
 As it passes him by, — Beau - ti - ful ship from  
*molto rit.*  
 As it passes him by, — Beau - ti - ful ship from  
*molto rit.* *a tempo*

F. *rit.*  
 beau - ti - ful ship from Toy - land!  
*rit.*  
 Toy - land!  
*rit.*  
 Toy - land!  
*pp molto rit.* *ppp*

## No. 15. Song

## "When a Maid Comes Knocking at your Heart"

Nina, with Jack and Thurston

Moderato



Nina

*a tempo*

N. *a tempo*

1. When a lit-tle girl is un-ex-pect-ed, I sup-pose she's got to  
 2. I am ver-y sor-ry I have grieved you, I am ver-y sor-ry

he re-ject-ed; Still, 'twas an-gels who se-lect-ed  
 I've de-ceived you, I won't mind it if you scold me,

Her, nor was her wish in-spect-ed! If I on-ly knew a  
 If with-in your arms you'll hold me. If you real-ly feel that

N. *rit.* *a tempo*

Her, nor was her wish in-spect-ed! If I on-ly knew a  
 If with-in your arms you'll hold me. If you real-ly feel that

N. *rit.* *a tempo*

Her, nor was her wish in-spect-ed! If I on-ly knew a  
 If with-in your arms you'll hold me. If you real-ly feel that

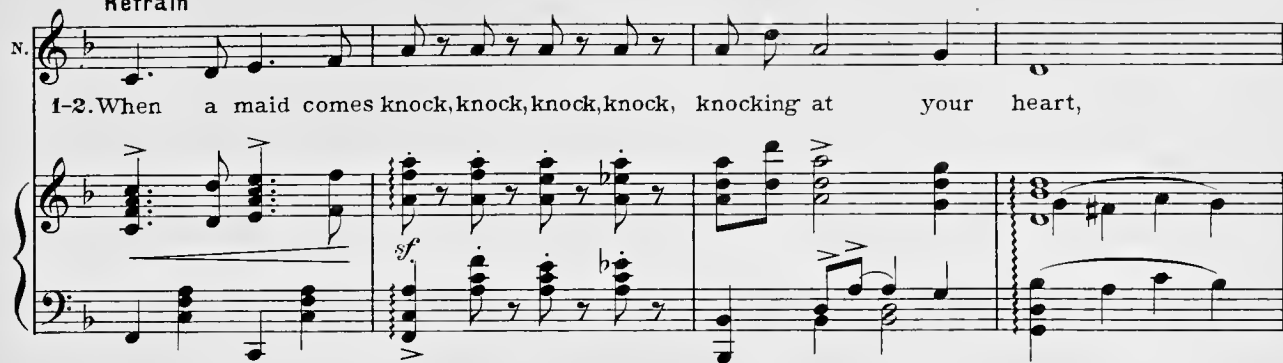
N. *fay or fair - y, She might change my fate so sol - i - ta - ry;*  
*you must doubt me, May - be it is best to do with - out me;*

N. *cresc.*  
*But since there's no fair - y, May be you could va - ry*  
*Just this once ex - cuse me! Must you then re - fuse me?*

N. *poco meno*  
*Just e - nough to change your view. If you on - ly could, dear,*  
*May - be I could bring you joys. What a ver - y wear - y*

N.  
*If you on - ly would, dear, May - be a girl might do: —*  
*World 'twould be, - and drear - y, If we should all be boys. —*

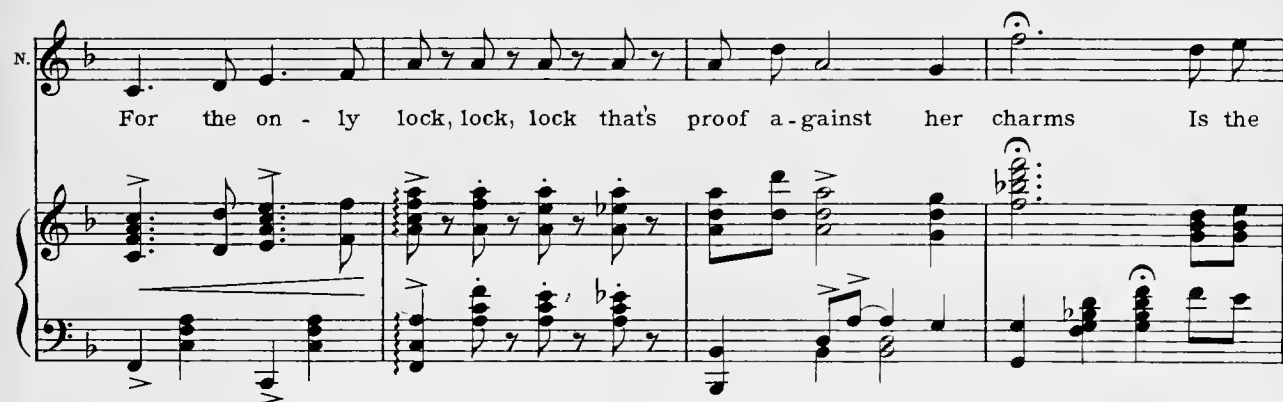
## Refrain

N. 

1-2. When a maid comes knock, knock, knock, knock, knocking at your heart,

N. 

There's no use in talk, talk, talk, or bidding her de - part;

N. 

For the on - ly lock, lock, lock that's proof a - gainst her charms Is the

N. 

olden lock, is the golden lock, It's the lock that locks her in your arms. —

*D.C.*

*f*

*Red.* \*

Nº 16. Finale  
 "See! my cloak!"  
 Soloists and Chorus

*Allegro moderato*

The piano introduction is in E-flat major, 2/4 time. It begins with a piano (*p*) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The piece concludes with a sustained chord in the right hand and a final eighth-note figure in the left hand.

Sybil

S. See! my cloak!

Geraldine

G. A thief!

Chorus

A

A

This system contains the vocal entries for Sybil, Geraldine, and the Chorus, along with the piano accompaniment. Sybil enters with the line "See! my cloak!". Geraldine responds with "A thief!". The Chorus then joins in with a single note "A". The piano accompaniment continues with its eighth-note pattern, adding some harmonic texture in the right hand.

Nina

N. No!

Geraldine

G. The

thief! a thief!

thief! a thief!

This system continues the vocal dialogue. Nina enters with "No!". Geraldine then sings "The thief! a thief!". The piano accompaniment becomes more active, featuring sixteenth-note runs in the right hand and a more complex bass line in the left hand, marked with a forte (*ff*) dynamic. The system ends with a final chord in the piano.



*Allegro con moto*

G. Fire-fly! What are you do - ing

The Fire-fly!

The Fire-fly!

*Allegro con moto*

N. Nina Try-ing to leave.

G. here?

Soprano What are you do - ing here?

Alto What are you do - ing here?

Tenor What are you do - ing here?

Bass What are you do - ing here?

## Mrs. Van Dare

V. D.

What brought you here?

Try-ing to leave!

What brought you

Try-ing to leave!

What brought you

Try-ing to leave!

What brought you

Try-ing to leave!

What brought you

*cresc.*

## Nina

N.

You ask, who brought me?

here?

Yes, tell us who!

here?

Yes, tell us who!

here?

Yes, tell us who!

here?

Yes, tell us who!

*ff*

Nina (to Mrs. Van Dare)

N. *You brought me!* Mrs. Van Dare *rit.* She

V. D. *I brought you?*

*p* *rit.* *p*

V. D. wax - es ver - y wit - ty, The po - lice will help her find a civ - il

V. D. tongue! Jack, call up the cit - y!

*p*

Chorus

Jack, call up the cit - y! The po - lice will help her find a civ - il

Jack, call up the cit - y! The po - lice will help her find a civ - il

Jack, call up the cit - y! The po - lice will help her find a civ - il

Jack, call up the cit - y! The po - lice will help her find a civ - il

N. *Nina*

The po-lice? No, no! There's nothing I have done that's wrong! Oh

tongue!

tongue!

tongue!

tongue!

*Allegro*

*f*

N. please, Mis-ter Jack, you tell them so!

G. *Geraldine*

She calls him Mis-ter Jack!

She

She

She

She

G. 

Fa - mil - i - ar - i - ty

calls him Mis - ter Jack! She does not seem to

calls him Mis - ter Jack! She does not seem to

calls him Mis - ter Jack! She does not seem to

calls him Mis - ter Jack! She does not seem to

G. 

Fa - mil - i - ar - i - ty

lack! She does not seem to

lack! She does not seem to

lack! She does not seem to

lack! She does not seem to

lack! She called, she called, she called him Mis-ter Jack!

lack! She called, she called, she called him Mis-ter Jack!

lack! She called, she called, she called him Mis-ter Jack!

lack! She called, she called, she called him Mis-ter Jack!

The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

we fear,

we fear,

Some mys-ter-y is here we fear, But

Some mys-ter-y is here we fear, But

The piano accompaniment continues with a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Yes, who can make it clear?

Yes, who can make it clear?

who can make it clear? Yes, who can make it clear?

who can make it clear? Yes, who can make it clear?

His name, But

His name, But

She seems to know his name, his name,

She seems to know his name, his name,

who'll ex - plain? Who'll ex - plain? Who

who'll ex - plain? Who'll ex - plain? Who

But who'll ex - plain? But who'll ex - plain,

But who'll ex - plain? But who'll ex - plain,

will ex - - plain? \_\_\_\_\_

will ex - - plain? \_\_\_\_\_

will ex - - plain? \_\_\_\_\_

will ex - - plain? \_\_\_\_\_

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor). The first system contains the lyrics 'who'll ex - plain? Who'll ex - plain? Who' and 'But who'll ex - plain? But who'll ex - plain,'. The second system contains the lyrics 'will ex - - plain?'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score ends with a double bar line and a key signature change to three sharps (F# major or C# minor).



## Allegro con moto Jack

J. *There's real-ly no-thing to wor-ry a-bout, No need of ac - ri -*

*sempre stacc.*

J. *mo - - ny; And now— our lit - tle se - cret's out, She is, or was, our*

*cresc.* *rit.*

J. *To - ny.*

*a tempo*

*a tempo*

*a tempo*

*a tempo*

*a tempo*

*a tempo*

*a tempo*

*a tempo*

now our lit - tle se - cret's out, She is, or was, our To - - ny.

now our lit - tle se - cret's out, She is, or was, our To - - ny.

now our lit - tle se - cret's out, She is, or was, our To - - ny.

now our lit - tle se - cret's out, She is, or was, our To - - ny.

Vivo

G. **Geraldine** *Animato*  
So then she *is* a thief!

T. **Thurston**  
Do be careful, pray!

*Animato*  
*fz*

G. **Mrs. Van Dare**  
An hour since called up to say

V. D. **An of - fi - cer**

*cresc.*

Nina *rit.* *a tempo*

Geraldine

They want-ed you!

They want - ed you!

They want - ed you!

They want - ed you!

They want - ed you!

They want - ed you!

*rit.* *fz a tempo*

N. want-ed me! but why? I'm in-no-cent of an-y wrong; Oh, let me die!

*3*

N. What have I done? What have I

*3*

## Thurston

N. T.

done? And have you cause to doubt her?

And have you cause to doubt her?

Chorus

And have you cause to doubt her?

And have you cause to doubt her?

And have you cause to doubt her?

And have you cause to doubt her?

Mrs. Van Dare

V. D.

They have told us all a - bout her!

They have told us all a - bout her!

They have told us all a - bout her!

They have told us all a - bout her!

They have told us all a - bout her!

They have told us all a - bout her!

*cresc.*

V. D.

She is To - ny Co - lom - bo.

She is To - ny Co -

She is To - ny Co -

She is To - ny Co -

She is To - ny Co -

V. D.

A girl who, mas-que - rad - ing as a boy, is lom - bo.

lom - bo.

lom - bo.

lom - bo.

lom - bo.

*f*

*p*

V. D. <sup>3</sup>  
want-ed as New York's clev'rest pick-pocket!

Pick-pock-et! Pick-pock-et!  
Pick-pock-et! Pick-pock-et!  
Pick-pock-et! Pick-pock-et!  
Pick-pock-et! Pick-pock-et!

*ff*

Jenkins  
Js. You, then, took my watch and lock-et!

She took his lock - et!  
She took his lock - et!  
She took his lock - et!  
She took his lock - et!

Who would think she'd dare? She seems so young and in - no - cent and fair!

Who would think she'd dare? She seems so young and in - no - cent and fair!

Who would think she'd dare? She seems so young and in - no - cent and fair!

Who would think she'd dare? She seems so young and in - no - cent and fair!

*cresc.*

Nina

I took your lock - et? I? I? No! It is a lie!

Jenkins

*ff*

Is.

lie, my pet! Dear me, I am up - set!

Thurston (to Jenkins)

T.

Be

*rit.*

## Mrs. Van Dare

V. D. *'Tis true!*

J. *Jack (to Mrs. Van Dare)* *rit.*  
Be sure that what you say is true! A

T. care-ful that no wrong you do!

*rit.*

## Nina

N. No,

J. *pick-pock-et— you?*

*pp* *molto cresc.*

N. no! I care not what the rest may say, But you, you must be-

*ff*



N. *rit.* *a tempo*

lieve! I'd ra - ther they should take my life a-way, Than you should

N. think I could de - ceive! No, no! I care not what the

N. rest may say, But you, you must be - lieve!

Più animato  
Thurston

T. But can you tell us, then, what made You un - der-take this mas - que-rade?

N. Nina

I

*rit.*

Yes, tell us, then, what made You un-der-take this mas - que-rade!

*rit.*

Yes, tell us, then, what made You un-der-take this mas - que-rade!

*rit.*

Yes, tell us, then, what made You un-der-take this mas - que-rade!

*rit.*

Yes, tell us, then, what made You un-der-take this mas - que-rade!

*molto rit.*

*cresc.*

N. swear, I swear I'm in - no - cent of wrong! I

No need of fool - ish tears un - til a fit re - ply you've made,

No need of fool - ish tears un - til a fit re - ply you've made,

No need of fool - ish tears un - til a fit re - ply you've made,

No need of fool - ish tears un - til a fit re - ply you've made,

*ff*

N. swear I've done no wrong!

Un - til a fit re - ply you've made! What

Un - til a fit re - ply you've made! What

Un - til a fit re - ply you've made! What

Un - til a fit re - ply you've made! Then tell what made you

*molto rit.* made you un - der - take this mas - que - rade?

*molto rit.* made you un - der - take this mas - que - rade?

*molto rit.* made you un - der - take this mas - que - rade?

*molto rit.* un - der - take this mas - que - rade?

## Allegretto

Nina

Yes! I knew An-to-nio Co-lom-bo!

Ha ha ha ha! Ha ha ha ha! She

Ha ha ha ha! Ha ha ha ha! She

Ha ha ha ha! Ha ha ha ha! She

Ha ha ha ha! Ha ha ha ha! She

Allegretto

*p*

knows An-to - nio Co - lom - bo! She knows An-to - nio Co - lom - bo!

knows An-to - nio Co - lom - bo! She knows An-to - nio Co - lom - bo!

knows An-to - nio Co - lom - bo! She knows An-to - nio Co - lom - bo! A

knows An-to - nio Co - lom - bo! She knows An-to - nio Co - lom - bo!

*pp*

A pret - ty tale, in - deed! for

*pp*

A pret - ty tale, in - deed! for

pret - ty tale, in - deed! For by that fact a - lone,

For by that fact a - lone,

*pp*

by that fact a - lone Tho' seem - ing full of guile - less - ness, She does con - fess!

by that fact a - lone Tho' seem - ing full of guile - less - ness, She does con - fess!

Tho' seem - ing full of guile - less - ness, She does con - fess!

Tho' seem - ing full of guile - less - ness, She does con - fess!

*f*

Thus has she shown Her guilt is deep, For we are known By com-pa-ny we

Thus has she shown Her guilt is deep, For we are known By com-pa-ny we

Thus has she shown Her guilt is deep, For we are known By com-pa-ny we

Thus has she shown Her guilt is deep, For we are known By com-pa-ny we

keep, Yes, we are known by com-pa-ny we keep!

keep, Yes, we are known by com-pa-ny we keep!

keep, Yes, we are known by com-pa-ny we keep!

keep, Yes, we are known by com-pa-ny we keep!

Nina

Pie-tro! Su-zet-te! 'twas you who helped me bor-row To-ny's clothes!

Suzette

Yes, we- Mrs. Van Dare

Not yet! A chance you'll have to tell what

Chorus

Animato Not yet!

*p*

V.D.

each one knows Be - fore some ma-gis-trate or jus-tice of the peace!

Nina

No, no! not that! Oh, please! I am

Jack! tel-e-phone for an of-fi-cer!

N. not To - ny Co - lom - bo! I am Ni - na, on - ly

N. Ni - na! Please let me go a - way in peace!

N. Nina  
I'm in - no - cent of wrong! I'm in - no - cent, I'm in - no - cent of

J. Jack  
Oh, Ni - na!

F. Franz  
Fair she seems! Fair she

Chorus  
A chance they'll have to tell what each one knows! A chance they'll have to tell what

A chance they'll have to tell what each one knows! A chance they'll have to tell what



N. wrong! I'm in - no - cent! I've done no wrong!

J. Would I could be - lieve you've done no wrong!

F. seems! She's done no wrong!

each one knows Be - fore some ma - gis - trate or jus - tice of the peace!

each one knows Be - fore some ma - gis - trate or jus - tice of the peace!

N. no wrong! I'm in - no - cent of

J. no wrong!

F. done no wrong! Fair she

ma - gis - trate or jus - tice of the peace! A chance they'll have to tell what

ma - gis - trate or jus - tice of the peace! A chance they'll have to tell what

N. wrong! I'm in-no-cent, I'm in-no-cent of wrong! I'm in-no-

J. Oh Ni - - - na! Would I could be-lieve

F. seems! Fair she seems!

each one knows! A chance they'll have to tell what each one knows Be -

each one knows! A chance they'll have to tell what each one knows Be -

N. cent, I've done no wrong, no wrong!

J. you've done no wrong, no wrong!

F. She's done no wrong, she's done no wrong!

fore some magistrate or jus-tice of the peace! In the mean-time send for the po-lice!

fore some magistrate or jus-tice of the peace! In the mean-time send for the po-lice!

Franz

Recit.

F. *8va* One moment! would it not be kind To re-mem-ber first her youth?

F. It's on-ly pos-sible we'll find She's tell-ing us the truth!

Nina

N. You be-lieve me, papa Franz! You be-lieve me,

N. papa Franz!

*molto rit.*

## Valse lente

Franz

F. *legato*

Child-like she seems and ten - - der, Some one then must de - fend

F. her; Such tears as these en - gen - - der Pit - - y,

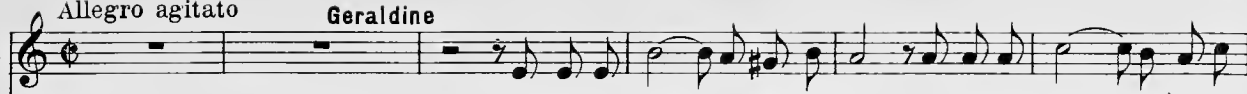
F. pit - - y! Kind-ly then let me take her, Daugh-ter of


F. mine I'll make her, Nev-er will I for - sake her,

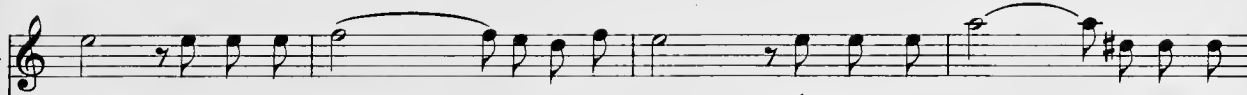
F. nev-er will I for - sake her.


*molto rit.*

*Allegro agitato* **Geraldine**

G.    
 Think of the scan-dal You in-vite! A-dopt this van - dal? 'Tis not

*pp* 

G.    
 right! For just as sure - - ly as you do, She'll bring dis - grace — up-on you

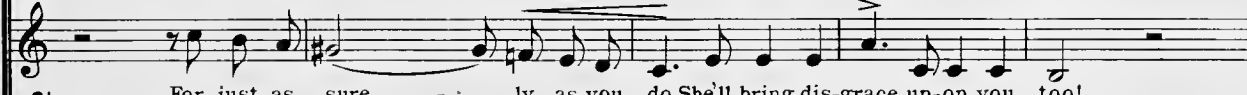


N.  **Nina** *ff*   
 How

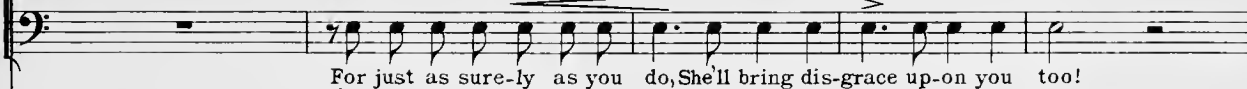
G.    
 too!

*Animato*


   
 For just as sure - - ly as you do, She'll bring dis-grace up-on you too!

**Chorus**    
 For just as sure - - ly as you do, She'll bring dis-grace up-on you too!

   
 For just as sure-ly as you do, She'll bring dis-grace up-on you too!

   
 For just as sure-ly as you do, She'll bring dis-grace up-on you too!

*Animato*



N. dare — you thus re - vile me? How dare — you thus re - vile me?

N. I, bring dis - grace up - on him, who a - lone be - friends me? 'Tis

*rit.*

*ff*

N. not e - nough that you despise and spurn me, But with in - sults

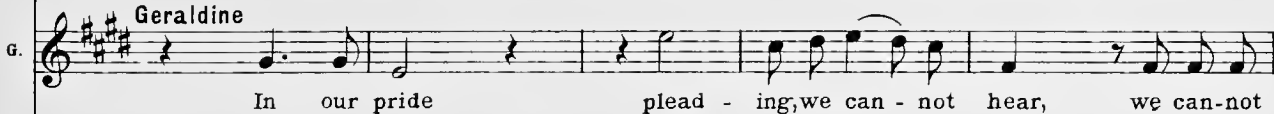
N. cru - el you must burn me! Gen - tle pit - y you re - fuse

N. me, But of dis - grace you nev - er shall ac - cuse me!

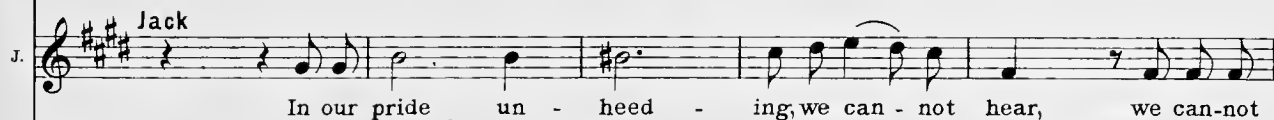
## Nina



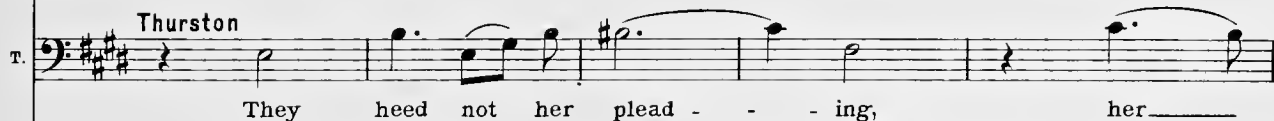
## Geraldine



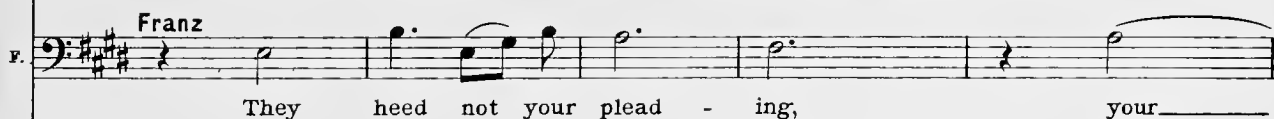
## Jack



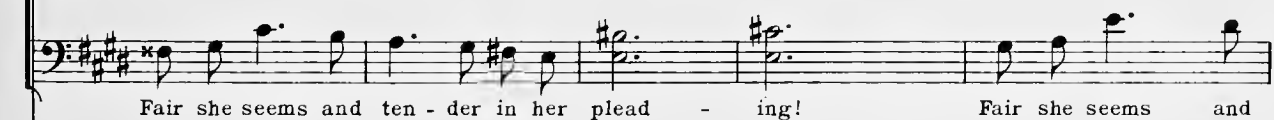
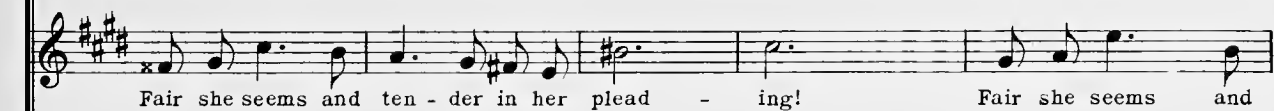
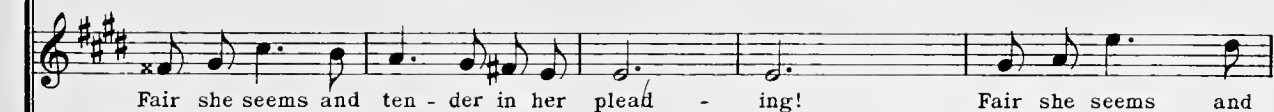
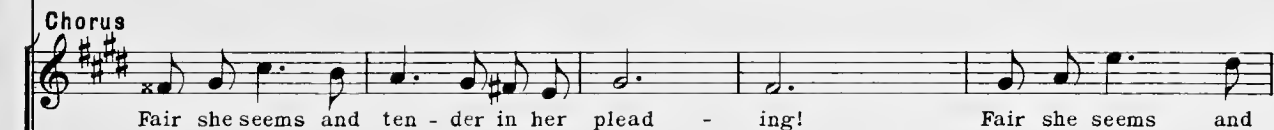
## Thurston



## Franz



## Chorus



N. show your gen-tle breed - - ing! But I swear! I swear it

G. hear— her plead - - ing! She

J. hear— her plead - - ing! Sol - emn - ly she

T. gen - tle plead - - ing! Sol-emn-ly she

F. — gen-tle plead - - ing! Sol-emn-ly she

gen - tle in her breed - - ing! One so fair, so fair we

gen - tle in her breed - - ing! One so fair, so fair we

gen - tle in her breed - - ing! One so fair, so fair we

gen - tle in her breed - - ing! One so fair, so fair we





N. on my moth - er's name! You shall re - mem - ber this day — with

G. swears up - on her mother's name! We shall re - mem - ber this day — with

J. swears! with shame! We shall re - mem - ber this day — with

T. swears! ————— We shall re - mem - ber this day — with

F. swears, she swears! We shall re - mem - ber this day — with

would not dare to blame; We shall re - mem - ber this day — with

would not dare to blame; We shall re - mem - ber this day — with

would not dare to blame; We shall re - mem - ber this day

would not dare to blame; We shall re - mem - ber this day



N. shame, with shame!

G. shame, with shame!

J. shame, with shame!

T. shame, with shame!

B. shame, with shame!

shame, with shame!

shame, with shame!

with shame!

with shame!

*fff*

## Opening Waltz

Thurston and Chorus

Tempo di Valse

mf

cresc. fz

Chorus Men

May I see If for me You've a dance, dear?

fz p

Girls Men

Some un - en - gaged you will find. Two and four, And some more, Now's my

Girls Men

chance, dear! Take all of them, I shall not mind! Here's a

*mf*

Girls

Two - step that you Promised me, dear. Pol - ka and waltz, if you

All

say. I will take my pick, On - ly do be quick, For the waltz be -  
You may take your pick, On - ly do be quick,

Servant

gins to play. Mis - ter Thurs - ton!

*fz*

## Girls and Men

Hail to a wan-drer re - turn - ing, Wel - come home! Wel - come home!

*ff* *fz* *fz*

## Thurston

All

Thanks, for my heart has been yearn - ing! Wel - come home! Wel - come home!

*fz* *fz*

Much too long you've been un - heed - ing Friend-ship's call, friend-ship's call; News of your

*f* *fz* *fz*

trav-els! We're plead - ing: Tell us all!

*rit.*

attacca

## No 18

## An American Beauty Rose

Thurston and Chorus

Tempo di Valse

Voice

Piano

Thurston

I've seen the bow-ers That

All

of - fer fair flow - ers To man! \_\_\_\_\_ Luck - y man! \_\_\_\_\_

Thurston

All

Blos - som - ing Ca - thay Chri - san - the - mum path - way, Ja - pan! \_\_\_\_\_ Fair Ja -

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## Thurston

pan! \_\_\_\_\_ Pome-gran-ate blush-ing in far - a-way Spain,

*mf*

Corn-flow-er on the Rhine, \_\_\_\_\_ Lav-en-der this-tles that

cov-er the plain Where Lo-mond wa-ters shine. \_\_\_\_\_

*rit.*

Refrain  
*a tempo*

Drow - sy pop - pies grow - ing Round a Con - go Isle: \_\_\_\_\_ Ru - by

*p a tempo*

lo - tus glow - ing On the sa - cred Nile; \_\_\_\_\_ I - ris blue and

blend - ing With I - tal - ian skies, \_\_\_\_\_ And the sham - rock gen - tly

bend - ing 'Neath a col - leen's eyes; \_\_\_\_\_ E - del - weiss a -

*rit.* *a tempo*

*rit.* *mf a tempo*



creep - ing Thro' its ice and snows; — Prim - rose shy - ly

peep - ing Where the Av - on flows; — Take them a - way In a

*P cresc.*

*pp cresc.*

grand bou - quet, To grace some king's re - pose, If you'll a - gree To

*molto rit.*

*a tempo*

*molto rit.*

*ff a tempo*

leave for me An A - mer - i - can Beau - ty rose! rose! —

1. 2.

*f*

*fz*

## No. 19

## The Latest Thing from Paris

Pietro and Suzette

**Allegro**

**Voice**

**Piano**

*ff*

*mf*

*fz*

**Suzette**

**Pietro**

There's a dance they're do - ing now in old Pa - ree, Which

seems to me the es - sence of glee,

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## Suzette

## Pietro

Just the 'cut - est step you ev - er care to see: It's

## Suzette

nei - ther valse nor glide, — No hop nor stride, But

## CHORUS

just a bit of each of them And more be - side! Just for

*staccato*

*ff*

Suzette  
and Pietro

fun, just for fun, Won't you show us how it's done? It's

*p*

quite ex-tr'or-di - na - ry, This lat-est dance from Pa-ree! You take a

*cresc.*

*cresc.*

stride, then turn and glide, Then catch your ad-ver - sa - ry, And

*mf*

piv - ot and swing In - to a kind of mer-ry, air - y, gal-lap - y

thing, And all the time you're danc-ing you're sup - posed to sing: Tra-

*mf*

la la la la la la! tra la la la la la la! You twist and twirl, And

whiz and whirl, In fash-ion ac-ro-bat-ic; She bends o'er your

knee, You plant a kiss ec-sta-tic: Just take it from me, There's

some-thing do-ing when they dance in gay Pa-ree! *f*

## No. 20

## The Dawn of Love

(Kiss Me and 'Tis Day)

CONCERT WALTZ

Nina

Tempo di Valse

*ff.* Ah!

*pp* ah! ah!

*rit.* *grazioso* Night is gone; In the East the dawn Tints the

*rit.* *p* sky with the prom - ise, prom - ise of day; Still in sleep, Wrapped in

slum - ber deep, Na - ture lies un - heed - ing Morn - - - ings

*a tempo*

ten - der plead - ing, Deaf to love, Tho' the birds a - bove Try to wake her with

*a tempo*

mat - ins they sing. Ah! ah!

*rit.*

ah! ah! ah! A - wake, for your

*rit.*

king \_\_\_\_\_ Is in the East, \_\_\_\_\_ and bids you rise, \_\_\_\_\_

*legato*

For your king \_\_\_\_\_ is in the East, and bids \_\_\_\_\_ you

(or)

rise! \_\_\_\_\_ Ah! \_\_\_\_\_ bids you a - rise, \_\_\_\_\_ he bids you

*rit.*

*rit.* *a tempo*

rise; \_\_\_\_\_ For your king awaits you there in the East - ern skies. So \_\_\_\_\_

*cresc.* *rit.* *a tempo*



a - rise! *Vivo*

*ff* *rit.*

Slow, la - zi - ly and slow, la - zi - ly and slow The

breez - es touch her, and lo, She sighs, dream-i - ly she sighs.

Ah! ah! dream-i - ly she sighs.

*rit.*

*a tempo*

Low, ver-y soft and low, ver-y soft and low, The

*a tempo*

breez - es whis - per, O - pen your eyes, o - pen wide your eyes,

*ff*

o - pen wide, o - pen wide your eyes! Then she

*ff*

smiles, smiles back her greet - ing With lips yearn - ing, yearn - ing,

yearn - ing, yearn - ing lips, Lips that are meet - ing

Kiss - es burn - ing, burn - ing, burn - ing, burn - ing. Morn -

- ing has bro - ken, Love-ly Na - - ture has spo - ken; With -

*animato*  
out you 'tis night, with - out you 'tis night; Kiss me, kiss me, kiss me,

*animato*

kiss me, kiss me, and it is day,

'tis day!

*fff*

## No. 21. Finale

Chorus: "When a maid comes knocking at your heart"

Soprano

When a maid comes knock, knock, knock, knock, knocking at your heart,

Alto

When a maid comes knock, knock, knock, knock, knocking at your heart,

Tenor

When a maid comes knock, knock, knock, knock, knocking at your heart,

Bass

When a maid comes knock, knock, knock, knock, knocking at your heart,

There's no use in talk, talk, talk, or bid-ding her de - part;

There's no use in talk, talk, talk, or bid-ding her de - part;

There's no use in talk, talk, talk, or bid-ding her de - part;

There's no use in talk, talk, talk, or bid-ding her de - part;

For the on - ly lock, lock, lock that's proof a-against her charms Is the

For the on - ly lock, lock, lock that's proof a-against her charms Is the

For the on - ly lock, lock, lock that's proof a-against her charms Is the

For the on - ly lock, lock, lock that's proof a-against her charms Is the

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

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# SONGS FROM THE OPERETTAS OF

## RUDOLF FRIML

### THE FIREFLY

An American beauty rose  
The beautiful ship from Toyland  
Call me uncle  
The dawn of love (L'Alba  
d'amore). Concert waltz  
De trop  
Giannina mia (Italian street-  
song)  
In sapphire seas (Barcarolle)  
The latest thing from Paris  
Love is like a firefly  
Something (Duet)  
Sympathy. Waltz-song  
Tommy Atkins  
When a maid comes knocking at  
your heart  
A woman's kiss

### GLORIANNA

Chianti  
The dancing-lesson  
Frocks and frills  
I love you, dear  
Just a little laughter  
Love, love, love  
Oriental song  
Rintintin  
So undulating, so fascinating  
Speak for yourself, John  
Toodle-oo

### HIGH JINKS

The bubble  
The Dixiana rise  
High Jinks tango, "That alters  
the matter"  
I'm through with roaming  
Romeos  
Jim

### HIGH JINKS—Continued

Love's own kiss  
Not now, but later (Duet)  
Something seems tingle-ingleing  
When Sammy sang the Marseil-  
laise

### KATINKA

Allah's holiday  
Charms are fairest when they're  
hidden  
I can tell by the way you dance,  
dear  
I want all the world to know  
I want to marry a male quartette  
In a hurry  
Katinka  
One who will understand  
Rackety coo!  
Skidikiscatch  
'Tis the end (Song and Duet)  
Vienna girls  
The weekly wedding  
Your photo

### THE LITTLE WHOPPER

If you go, I'll die  
I'm lonely  
It's great to be married  
I've got to leave you  
Oh! what a little whopper  
'Round the corner  
Sweet dreams  
Twinkle, little star  
We'll build a cute little nest

### MUSIC HATH CHARMS

Love  
My heart is yours  
My palace of dreams  
Sweet fool

### SOME TIME

Any kind of man  
Baby doll  
Beautiful night  
Keep on smiling  
No one but you  
Oh Argentine  
Picking peaches  
Some Time (Solo, solo simpli-  
fied, and duet)  
Spanish maid  
Tune you can't forget

### TUMBLE IN

I've told my love  
Limbo-land  
A little chicken for old Brod-  
way  
The thoughts that I wrote on  
the leaves of my heart  
The trousseau ball  
The wedding blues  
Won't you help me out  
You'll do it all over again

### YOU'RE IN LOVE

Be sure it's light  
Boola boo  
Buck up!  
He will understand  
I'm only dreaming  
Keep off the grass  
Love-land  
Married life  
The musical snore (Duet)  
What's the use of being lonesome  
We'll drift along  
A year is a long, long time  
You're in love

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